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Mark George Carroll

Fire walk with me:

Towards and beyond a Surrealist methodology of music composition for the 21st century

Abstract

This work comprises a portfolio of 90 minutes of music and this accompanying commentary. Its aim is to chronicle and examine the exploration of the possibility of developing a Surrealist methodology of music composition in the twenty-first century. The commentary features three main chapters, with each presenting a major area of my research. These areas are:

- 1: Surrealism and Surrealist music (historically)
- 2: Developing the concepts of *logic* and *praxis* in music composition (and justifying their requirement as a basis for Surrealist exploration)
- 3: Developing and exploring Surrealist approaches to music composition

Examination will be undertaken of such challenges as the relative lack of an existing Surrealist musical basis from which to proceed, the large expanse of time since the end of the Surrealist movement, and the challenge of evolving my methodology as Surrealism's viability comes into doubt.

Portfolio contents

Shame, Shame, He dies for his country (2015) SATB choir **12'**

Written during the 2014-15 'Adopt A Composer' placement (run by two organisations: Making Music and Sound and Music) – involves placing composers with amateur ensembles for a year-long collaboration. First performed 13/6/15 by the Strathaven Choral Society in St. Mary's Cathedral, Glasgow, U.K.

A collection of violent impulses (2015) solo violin **8'**

Written during a collaboration with violinist Benedict Holland, organised by the Manchester (U.K.) ensemble Psappha. First performed 29/3/15 by Holland in Manchester as part of video recording (by Psappha)

Tell me I'm wonderful (2017) solo violin **6'**

Written for workshop at Durham University with violinist Mira Benjamin. First performed 13/10/17 by Benjamin at Drivhuset musikkverksted, bidrobon, Biermannsgården, Oslo, Norway

It's coming to get you, Barbara! (2017) Mezzo-soprano & piano **16'**

'Surreal', staged song cycle inspired (and assisted) by mezzo-soprano Melis Jaatinen. Yet to be performed

18 kisses with eyes closed (2017) Piano & string quartet + tape **28'**

Original material written for 25/2/17 workshop at Durham University with Amsterdam group The Ives Ensemble. Thereafter significantly developed; first performed 11/2/18 at Durham University Music Department (by The Ives Ensemble)

Trailer (2018) Viola & one other instrument + tape **6'**

Written for workshop at Durham University with flutist Richard Craig and viola player Emma Richards. First performed 10/6/18 by the same. Note: Craig used a bass flute

Earthquake (2019) Large orchestra **14'**

Yet to be performed

Mark George Carroll

Fire walk with me:

Towards and beyond a Surrealist methodology of music
composition for the 21st century

Commentary on the portfolio of compositions
Submitted for the degree of Doctor of Philosophy by Composition

Durham University
Music Department
2020

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0: PREFACE

0.1 From David Lynch...

Sheriff Truman: The idea of all of this really came to you in a dream?

Agent Cooper: Yes.

(from *Twin Peaks*¹, 1990)

It was in actual fact three films – *Eraserhead*, *Lost Highway*, and *Mulholland Drive* (written and directed by David Lynch) – and the web series *Rabbits* (also Lynch) that kick-started my journey into Surrealism and the sequence of events that resulted in this portfolio of music. During an hour-long consultation with Professor Richard Rijnvos in 2014, I attempted at length to articulate what it was about Lynch's work that captivated me – the overwhelming sense that *something* is happening, something deeper or bigger or 'other' than what is being spoken by the characters, something beyond the logical, something perhaps unconscious, as if there is an unconscious narrative. I was by this point privately deeply immersed in psychoanalysis and similarly attempted to describe to Professor Rijnvos my interest in the unconscious and my urge to explore how it might more deeply or directly be involved in music. Additionally, I already sensed a strong connection between psychoanalytic theories of the unconscious and the 'surreal' as it appears in Lynch's work, not least via Lynch's interest in dreams. My urge as a composer was to 'open the pores' of my audience in a way which Lynch's films do but composed music normally does not. Professor Rijnvos' response to all this was to conclude that, "I think you might be talking about Surrealism"².

¹ Made by David Lynch and Mark Frost.

² And I have him to thank for intuiting that vital connection.

What followed was an entire year of research into Surrealism³: understanding its origins in Freudian psychoanalysis⁴, its protagonists, and their intentions; establishing a sense of what had and had not been Surrealist and why (according to connections to Surrealism's core intentions); and investigating what Surrealist music had already been created. The answer to this last consideration was, if one paid close attention to Surrealism's core intentions: 'none at all'. What is more, beginning as I was from scratch, I could establish no way of separating Surrealist techniques such as automatic writing, collage, or frottage from already well-explored techniques of 'simply' writing music. I was not interested in writing music then slapping the labelling 'Surrealist' onto it: it was the surreal experience that I wished to learn how to produce and control. I had already accepted that in the case of 'just music', one has limited control over a given audience member's highly subjective experience. However, perhaps there was a way to contact something deeper, as Lynch appears to manage and Breton had clearly hoped to do.

In the meantime, Professor Rijnvos pointed me towards a video of a performance of the late composer Jani Christou's piece, *Anaparastasis III – The Pianist*, having recalled seeing a live performance and feeling that it was an extremely "surreal" experience⁵. I was captivated by this highly theatrical and atmospheric piece and felt that indeed, something surreal, something far deeper than simply the musical material and theatrical movements/events was being enacted or invoked. The atmosphere is highly 'charged'⁶ and I found myself engaged in a way I could not consciously articulate or compare to any previous musical⁷ experience. The language of describing moving musical experiences was utterly lacking; this was surely something else. My excitement was profound, although a preliminary investigation unfortunately revealed no link between Christou and Surrealism and I could not at that

³ With the assistance of Dr. Hazel Donkin.

⁴ An interesting coincidence (if it was indeed a coincidence!)

⁵ And I have him to thank for intuiting that vital connection.

⁶ This term was mentioned to me by Paul Attinello (Newcastle University) in 2018 in conversation. The term was used in the context of music (with strong theatrical elements, such as Christou's *Anaparastasis III: The Pianist*) that elicits a strong emotional reaction from audience members. The conversation skated over archetypes as well as symbols or performer-oriented stimuli in performance that may or may not relate to archetypes. The looseness of this term was therefore appropriate at the time. A large body of further research would be required in order to clarify this properly; additionally, a brief study of writings on the unconscious mind shows difficulties in its quantification and, for example, Evangelos Christou (1963) highlights the very issue of its subjective qualities as part of the difficulty in establishing a working 'logos of the soul'.

⁷ This hints at my proposal of the requirement for theatrical as well as musical components in my work, as I first begin to conclude in section 3.3.2

time identify one. As such, I left Surrealism for some time, focusing instead on honing my composers' craft.

However, almost two years later, like Agent Cooper waking from his dream, I was at once convinced of what to do. The elements had, it seemed, been steeping in my unconscious and gradually a way forward had formed. Did this pathway lead to Surrealist music or further beyond it to something... else?

Through the darkness of futures past,
The magician longs to see.
One chants out between two worlds:
"Fire... walk with me." ⁸

0.2 Concerning 'intuitive' composing and the use of existing stylistic tropes

While it might be helpful to elaborate on the intuitive processes I employ during composition, I have chosen instead to focus on my research questions, providing explanation only where directly relevant. Suffice it to say that all intuitively-written material was interrogated and analysed thoroughly in order to maximise the clarity of its treatment.

However, it is worth contextualising my tendency (among several pieces in this portfolio) to borrow materials from other composers' works or to use materials which evoke specific styles. In attempting to do so I have compiled a list of elements that relate to this tendency (see table 1 below); I shall expand on them in the subsequent paragraphs.

Table 1: elements relating to tendency to employ existing stylistic tropes

'Imposter Syndrome'
Debussy piano music
Maxwell-Davies' <i>Orkney Wedding, with Sunrise</i>
Shostakovich – 8 th string quartet (op. 110)
The question of dedication (e.g. companion pieces)

⁸ Spoken by 'Mike' in the second episode of *Twin Peaks* (1990)

Ives
Schnittke (specifically 4 th string quartet, 1989)

Firstly, it is worth remarking that, having grown up with five remarkably different parents, it was perhaps inevitable that I would tend to use a wide range of existing styles as a vocabulary for musical self-expression. Whether there is a connection with this or not, the first listed element that relates to this tendency is that I experience a form of ‘imposter syndrome’ when composing, ie. I struggle to feel authoritative in my own abstract musical ideas and therefore often fall back on materials which – from my subjective point of view – are ‘already proven’. However, this alone does not encapsulate it fully; the development of this tendency has, on reflection, been gradual and subtle and it links especially to composers and musical works that I discovered while growing up.

For example, a formative musical experience was learning Debussy’s *Children’s Corner* on the piano: in this suite Debussy explores with great clarity such diverse elements as pentatonic and whole-tone scales, ragtime, and quotation⁹. This exposure to the presentation of ‘foreign’¹⁰ elements in Western composed music made a lasting impression and it was with interest that I discovered that via the 1889 Exposition Universelle Debussy had been exposed to ‘foreign’ music¹¹, which appears to have inspired his work.

Somewhat linked to this is Maxwell-Davies’ *Orkney Wedding...*, which ends with a Great Highland Bagpipe solo. I learned this instrument for six years as a teenager, furthermore I grew up visiting folk dance festivals in Scotland and around Europe, therefore it is unsurprising that this ‘unlikely’ combination of orchestra, bagpipes, and traditional Scottish music made an impression. However, it could be argued that Maxwell-Davies’ piece is programmatic and that the bagpipes serve up part of the programme¹² and I am not consciously aware of any intention to make my own music programmatic. Nonetheless, there are, in the juxtaposition of musical styles and the relation of the musical choices to my own formative experiences, the seeds of something relevant.

⁹ Specifically Wagner’s *Tristan and Isolde: Prelude to Act I* (in *Golliwog’s Cakewalk*)

¹⁰ Whether internationally ‘foreign’ or simply ‘not originating with the composition of the piece itself’

¹¹ Eg. Javan gamelan music

¹² See Burn, 1989: “There’s even a wedding, and by the sound of it a riotous one, graphically suggested in [this] miniature tone poem... with its snapshots of the procession to the kirk, wedding breakfast, and the band tuning up, then playing strathspeys and reels. After a few drams too many perhaps, the guests stagger home at dawn with the rising sun sonorously portrayed by... the bagpipes”

A later formative experience came in the discovery of Shostakovich's 8th string quartet (1960). This piece includes many quotations from Shostakovich's own portfolio¹³, so while the focus is introspective, nonetheless most of the assembly of the piece is from pre-existing materials¹⁴. This relationship between the use of pre-existing materials and the 'self' is of particular interest and leads on to Ives and Schnittke. However, before examining those, it is worth touching on the question of dedication, ie. the companion piece.

Although I am fond of such companion pieces as Pesson's *Nebenstück* and Rijnvos' *Central Dance in the Park*, I would contest that there are any companion pieces in my portfolio. It could of course be countered that *18 kisses with eyes closed* offers a companion to both Feldman's *Piano and String Quartet* and Chopin's 'Raindrop' prelude; indeed, the string quartet music grows into the former and the piano's material is derived from the latter. However, I believe a distinction can be found in the motivations for their selection: the Feldman was chosen out of a desire to 'gift' the Ives Ensemble (for whom the piece was written) with something they would love to play¹⁵ and the Chopin was selected because:

- it is deeply personal to me (as a pianist, for example)
- it contrasts well with the Feldman
- John Snijders¹⁶ had recently been instructing me in the art of interpreting Chopin's piano music (thus also linking to 'myself')

Whether this resolves questions about the nature of *18 kisses* as a companion piece or not, nonetheless it brings us to the notion of 'self', whereby it is worth considering Ives and Schnittke.

¹³ And could be seen as the composer's suicide note. See Gerstel, 1999: "Some evidence suggests that Shostakovich originally intended this quartet as a final work, a kind of musical suicide note, composed immediately after he was forced to join the Communist Party. In a letter to Isaak Glikman of 19 July 1960, he writes: 'I have been considering that when I die, scarcely anyone will write a work in my memory. Therefore I have decided to write one myself.'"

¹⁴ Predominantly the 'DSch motif'

¹⁵ I was already aware that they loved playing *Piano and String Quartet* in particular and had seen them perform it

¹⁶ Pianist in the Ives Ensemble; he played piano in the premiere of *18 kisses*...

I feel a close kinship with much of Ives' music¹⁷, especially when it places remarkably different characters in parallel and suspends the listener in the middle. One could say that quotations are rife in his music, although Burkholder challenges this notion¹⁸ by explaining that existing materials are often not simply quoted but instead are reworked. One could infer from this that rather than simply quote, instead Ives draws on existing materials with which he has a relationship then uses them as part of his musical vocabulary. They need not remain rigid – this is not necromancy – but can be shaped by Ives in the service of his own unique expression. Ballentine elaborates on this rather eloquently:

[The purpose of quotation in Ives' music] is the communication of an attitude toward that original occasion – a way not only of hearing but also of responding, feeling, relating, thinking – which is incarnated in the dialectic between, on the one hand, the fragment and the association it activates – its role as a symbol – and, on the other, the new musical context.

(1979, quoted in Beck, 2005 – p.26)

This implied relationship between the person, the existing material, and the circumstances of its original discovery resonates strongly with me. Additionally, it could be seen to bring the focus onto the composer himself, which relates to a discussion about the relevance of the 'self' in my use of existing materials or styles. It certainly parallels my tendency to 'go with my gut' (ie. allow an unconscious, emotional drive to choose the sounds) and my supposition that various pieces of music provided important, formative experiences, with which I retain a strong, emotional connection and/or which offer 'charged'¹⁹, emotional content. I would extrapolate from this therefore that my *relationship* with the pre-existing materials or styles is fundamental to their selection and underpins their 'putting themselves forth' in my mind for inclusion; this is supported by the selection criteria involved in *18 kisses*. An entire thesis could be devoted to the analysis of this process; this is not the place. However, since two of Schnittke's late twentieth-century string quartets are notable for their use of pre-existing materials and links can be drawn between Schnittke's music and the 'self', the final word should address this.

¹⁷ See section 3.5.3.1 for an examination of this influence on my orchestral piece *Earthquake*

¹⁸ See Burkholder, 1994: pp.852-3

¹⁹ See section 0.1

Wilson's 2014 article²⁰ chiefly examines Schnittke's 4th string quartet and he sets the scene with the notion of the string quartet as "a space for negotiating issues of subjectivity"²¹. Already there is a link to my close relationship with Shostakovich's 8th string quartet, for example: Shostakovich uses his own works as quotable materials and was arguably writing his farewell; furthermore, I consider my intuitive choice of existing styles, etc to be the expression of something highly subjective, just as Beck appears to imply above. Wilson continues by paralleling the 3rd (1983) and 4th quartets in their "use of markedly historical musical materials in a problematic, 'modern' context."²² However, here we diverge, for while Wilson initially proceeds from the basis of Schnittke's quartet relating to Hegelian and Beethovenian notions of 'self', he argues that the latter is *critiqued* in Schnittke's quartet²³, as opposed to being expressed (or being the impetus for expression). This divergence continues as Wilson focuses throughout his article on the recontextualisation of existing materials in a modern setting as being of chief concern in these pieces. Since, as far as I am aware, I attempt no such commentary, it seems reasonable to assume that Schnittke's use of pre-existing materials is importantly different from my own. I would therefore tend to gravitate towards the notion of 'emotional vocabulary': as if existing styles or materials are selected intuitively according to my relationship with them and used to craft the musical monologue. Perhaps I gravitate towards presenting musical characters whom one would not presume to encounter together; however, exploring that question would be better left to a separate body of work.

0.3 Defining terminology

Since various, potentially ambiguous terms (such *logic* and *praxis*) are used extensively throughout this commentary, I have listed and defined these in the table below:

²⁰ See Wilson, 2014

²¹ Ibid., p.311

²² Ibid., p.312

²³ Ibid.

Table 2: definitions of terms

Logic (pertaining to music composition/analysis)	Encapsulates such aspects as the means of organisation of a piece of music, the rules of its internal construction, and the functional relationship between its materials and structure. Vital for expression of the form, i.e. the shape of the piece as experienced over time
Praxis ²⁴	Action characteristic of the ongoing logic of a (musical) work
Metapragis	Action that strains at or breaks the logic of a work
Automatic writing/ Automatism	Surrealist technique requiring the writer to write instinctively, compulsively, and fluently. The writer must not consider or edit what they have written so far. Breton's intention was for the narrative to stream forth from the unconscious mind ²⁵
Dada (1917-22)	Art movement formed in 1917 in Zürich as an angry reaction to the terrible realities of the World War I. Its art, poetry, writing, and performance art were often satirical and nonsensical in nature. Adès juxtaposes Dada and Surrealism as chaos and order ²⁶

²⁴ Note that as will be explained in chapter 2, the term *praxis* has been borrowed from the late composer Jani Christou. For further information, see Minou, 2010: p.41

²⁵ See Adès, 1974: pp.31-3

²⁶ 1978: p.167

1: Introduction: Surrealism and its relevance to my work

1.1 Surrealism in brief

The mind of the man who dreams is fully satisfied by what happens to him. The agonizing question of possibility is no longer pertinent. Kill, fly faster, love to your heart's content. And if you should die, are you not certain of reawaking among the dead?

(Breton, 1924: p.9)

Table 3 - Dada & Surrealism: Dramatis Personae

Antheil, George (b. 1900, d. 1959) American composer, pianist, author, inventor
Breton, André (b. 1896, d. 1966) French poet and writer. Founder and chief figurehead of Surrealism (originally attracted to Dada). Wrote the Surrealist manifestos
Souris, André (b. 1899, d. 1970) Belgian poet and composer
Hooreman, Paul (b. 1903, d. 1977) Belgian composer, musicologist, and teacher
Tzara, Tristan (b. 1896, d. 1963) Romanian-French poet, essayist, and performance artist. One of the founders and figureheads of the Dada movement

In 1922 the Paris Dada movement was dissolved. Two years later, André Breton published his first *Manifeste du Surréalisme*, in which he defined Surrealism as:

[psychic] automatism in its pure state, by which one proposes to express – verbally, by any means of the written word, or in any other manner – the actual functioning of thought,

(Breton, 1924: p.15)

Surrealism was, like Dada before it, intended to be a revolution²⁷, justified by the Surrealists' belief that "man had shut himself into a straitjacket of logic and rationalism which crippled his liberty and stultified

²⁷ Described repeatedly by Breton as such in *What is Surrealism...* (1936); see also the Surrealist journal, *La révolution surréaliste*

his imagination”²⁸. Breton rooted Surrealism in Freud’s early work on establishing the existence of the unconscious; its aims and intended means are thus clarified by Esman²⁹:

...in 1932... [Breton] spelled out the theory of Surrealism as a solution to the problem of despair or ‘miserableness’, using... “the enabling ‘capillary tissue’ between the exterior world of facts and the interior world of emotions”
(pp. 174-5)

Unlike Freud, Breton conceived psychoanalysis as the foundation of a *weltanschauung*, one that would [favour] psychic reality³⁰ over ‘common sense’, and that would promote revolutionary action against a sick and repressive society... Such action would be based on feeling rather than reason, limited only by those societal rules that would keep one from being judged ‘mad’ and forced into an institution.
(p.177)

Dreams had been set firmly into the context of the unconscious by Freud³¹; this was evidently familiar to Breton, who refers to dreams (and establishes the morpheme *surreal*) in his first *Manifeste* (1924):

I believe in the future resolution of these two states, dream and reality, which are seemingly so contradictory, into a kind of absolute reality, a *surreality*
(p.11)

The unconscious was therefore not only a source of communication or creativity but also the intended target of the Surrealists’ work. When art became an integral part of Surrealism, Dalí became a major, widely-known contributor; his theoretical contributions included his *paranoiac critical*³² method as well as a form of free association between objects and desires³³.

²⁸ Adès, 1974: p.31

²⁹ 2011

³⁰ I.e. subjective experiences and mental states. This is of course relevant to arguments about the nature of the experience of observing the performance of music

³¹ Before writing his first *Manifeste* Breton was already well versed in Freud’s work, which included the proving of a direct connection between dreams and the unconscious (see Freud, 1913)

³² Described by Dalí as a “spontaneous method of ‘irrational knowledge’, based on the critical and systematic objectivication of delirious associations and interpretations” (quoted in Breton 1936: p.83). Gascoyne elaborates on this and sets it into a psychoanalytical context (1935: p.94)

³³ And in more practical terms, the surreal nature of his paintings – and films such as *Un chien andalou* – speaks for itself

1.2 What Surrealism means for me

In psychoanalysis, ‘stuck’, ‘problematic’ unconscious material is allowed to come forth for careful integration by the conscious mind; this is only necessary if this integration has not been able to take place ‘organically’ in ordinary life. This material could be viewed as applying a handbrake to the analysand’s life: something programmed during childhood which is now preventing them from living their life. The analyst’s role includes:

1. maintaining a ‘hermetically-sealed’ environment so distinct from day-to-day life that this difficult material may feel safe enough to emerge³⁴
2. understanding the distinction between their own unconscious materials and the analysand’s³⁵, in order that they can immerse fully in the latter, thus being able to offer deep insight without mistakenly confusing their own similar experiences^{36 37}

In a musical experience such as watching a live concert of composed music, it might be said that the music (and the musical experience) stimulates the audience’s unconscious material, i.e. their emotional world, hence post-concert discussion’s tendency to burgeon with differing feelings around (and experienced during) the pieces. However, perhaps this differs from the psychoanalytic experience of directly contacting and involving. At this point I refer again to the “capillary tissues” and to Breton’s psychiatric work during the First World War; what is more, Breton corresponded with Freud and attempted to convince him of Surrealism’s close relationship (and shared goals) with psychoanalysis. Dalí expanded on this by encouraging unconscious associations in his work (via explicit sexuality, dream logic, subtle mirror-imaging, etc.) and by attempting to allow his unconscious desires to inform his decisions directly. To return to a film such as David Lynch’s *Eraserhead*, where my journey began, what I suspect is involved in the surreal experience of watching the film is the following (see table):

³⁴ As an interesting and insightful anecdote: I trained with and volunteered for two years for Samaritans. Part of the long and very extensive training focuses on allowing the Samaritans volunteer to create – for the caller – an environment completely distinct from day-to-day life, in which the Samaritan is ‘inert’, requiring no emotional consideration or caution from the caller. Samaritans put the enormous success of their service – not to mention the repeated caller feedback that they can talk to Samaritans when they can’t talk to anyone else – down in no small part to this technique. Unsurprisingly, this is similar to part of the role of the psychoanalyst.

³⁵ This is achieved via the analyst having gone through psychoanalysis themselves.

³⁶ This practice was established by Freud (see Freud, 1912)

³⁷ Again, this lines up with Samaritans’ focus on training volunteers not to sympathise (eg. “Ah yes I completely understand, that happened to me too”) but to empathise via active listening (i.e. allow and encourage the caller to talk, elaborate, and explore the using techniques such as reflection to establish empathy; e.g. “So if I understand what you’ve told me correctly, [ABC] happening means that now you feel that [XYZ]”)

Table 4: possible elements employed in the creation of the surreal experience in *Eraserhead*

Element	Examples
The direct presentation of (and audience interaction with) elements or symbols which the audience has stored during childhood	The childlike man ³⁸ emasculated by his fiancée and mother-in-law (evoking complex dynamics between e.g. boy and their mothers)
	The young man's 'impotence' in terms of his inability to influence his environment, be it professional or emotional and his consequent terror at the prospect of becoming responsible for the parenting of a child
The use of horror to greatly enhance the 'charged' quality of these symbols and portals to our developmental material	(Throughout)

Adapting this to my pursuit of a composition methodology, I feel that music already has that power created by Lynch's use of horror in *Eraserhead*. However, in music, I would be inclined to say that that power is shaped at least as much by any given audience member as by the composer. After reviewing writings by and about Breton, I am inclined to infer that Breton and I are/were aiming in the same direction: to find a way to include the unconscious in a way that lines up with the first element in the table above, in order to deepen, sharpen, and greatly enhance the (audience's) emotional experience. In an aspiring Surrealist composition methodology then, this could be said to be adding an extra element to the experience of music, namely direct involvement of the audience's unconscious, rather than 'just'³⁹ an invitation for emotional stimulation. Needless to say, this places the focus clearly onto the audience's experience of the performance of a piece of music, which I believe will be very useful in assessing any existing Surrealist music for its usefulness or relevance⁴⁰.

Having drawn this conclusion, I felt it was now important, especially given the time period since the Surrealist movement began, to conduct an investigation into the existence of Surrealist music and the extent to which it might assist me.

³⁸ Which resonates with male viewers who have been boys and female viewers who grew up with fathers.

³⁹ By which I do not intend to downplay music's power for tremendous emotional stimulation.

⁴⁰ And for that matter, whether it qualifies for the moniker 'Surrealist'.

1.3 Surrealism and music (historically)

While plenty has been written about Surrealist music or composers, this labelling does not always stand up to interrogation. When one starts to dig, it begins to appear that musical examples of Surrealism were few and far between, that there is perhaps a great degree of fog or confusion around the question of what is or was Surrealist music, and that there may be a reasonable amount of music labelled 'Surrealist' that is not. For example, André Souris and Paul Hooreman were "[the] only musicians to have participated in the activities of a Surrealist group"⁴¹: these two Belgians only associated themselves with Surrealism for a few years⁴² and the only example of their Surrealist work⁴³ is the piece *Tombeau de Socrates*, written for the death of Satie, on which they collaborated in 1925⁴⁴ and which they attempted to write via automatism. However, automatism as evidence of musical Surrealism is immediately problematic because it lies so close to simply 'composing intuitively'. As Thompson argues, in the 1920's, automatic processes held nothing new for composers as music has always emanated from the unconscious⁴⁵. In other words: either tapping into the unconscious as the wellspring of musical creation is not Surrealist or composing music has *always* been Surrealist, even centuries before Surrealism was invented (and of course this latter is problematic).

We have therefore hit an immediate snag: by focusing on a method of creation such as automatism we do not necessarily find anything in music composition that can achieve the recipient-centric intentions of Surrealism, which I infer from Breton as being of critical importance. *Collage*⁴⁶ is likewise problematic: while *Musique concrète* for example may in its structure, form, or process of assembly appear to exploit

⁴¹ Chénieux Gendron, 1984: p.167

⁴² During the 1920's. Wangermée explains that Souris, for example "did not long believe it possible to simply liberate the unconscious in order to create music. But he has preserved from his surrealist experience the belief that nothing is ever really learnt in the business of composition, and that one must start all over again for every new work one writes" (1952: p.25). This coincidentally links into my argument in **chapter 2** that in the twenty-first century each piece must communicate its own logic rather than rely on context.

⁴³ Although Chénieux Gendron suggests that an examination of the score of Souris' *Quelques airs de Clarisse Juranville mis au jour par André Souris* and of Stravinsky's pre-twelve-tone-method scores might lead to the conclusion that they invented musical collage, for example.

⁴⁴ The year in which the Surrealist game *cadavre exquis* first became known. As an aside, LeBaron argues that the limitations of musical syntax do not allow this game to work in music composition (2002: p.30). At any rate, *cadavre exquis* was conceived as a *game* (for entertainment's sake) rather than say, a tool of Surrealist revolution.

⁴⁵ Thomson for example argues that in the 1920's, automatic processes held nothing new for composers as music has always emanated from the unconscious (1967: p.118)

⁴⁶ A technique developed by the Surrealist artist Max Ernst

this technique, it is hard to find a parallel between the intentions of say, Pierre Schaeffer and those of the Surrealists; therefore I would argue that any similarity is largely coincidental in this context.

The other problem encountered in writings on Surrealist music is that it appears that the majority of 'Surrealist music' is so labelled either by association, due to sufficient parallels between, say, its structure and a Surrealist technique, or due to the then radical nature of its sounds or instrumentation. In other words, either the composer was sufficiently closely connected to Surrealists, appraisal of the musical object or means yields sufficient resemblance to Surrealist work, or the impact on the historical audience was considered serious or provocative enough for it to be declared Surrealist. For example, in Adorno's writing on "Surrealist composing"⁴⁷ he implies that any music creating a *collage* from pre-existing musical material is Surrealist. This definition is problematic as it could be argued that many pieces of music fit into this category, while not necessarily being Surrealist works. Furthermore, Adorno implies that such a compositional technique necessarily constitutes a "scandal"⁴⁸, which I feel is a dangerous assumption regarding the responses to a relatively straightforward technique concerning choice of musical materials and use of structure. The unpredictable, capricious form of Varèse's *Amériques* could deem it worthy of being called a collage, although Varèse himself declared no Surrealist intentions. Both collage and scandal as indicators of Surrealism become more problematic when we consider that Adorno was writing in 1930 and I am composing in 2020: both have surely featured aplenty in the intervening years of music, which could limit their impact on an audience intended to be 'disturbed' in a manner befitting the aims of Surrealism or David Lynch's work.

This problem of 'Surrealism identified via resemblance' is perhaps exemplified in *musique concrète*, even though it was allegedly created "in a spirit close to that of Surrealism"⁴⁹. Pierre Schaeffer drew close links between *musique concrète* and Surrealism, as identified by Palombini in 1953. For example, he quotes Schaeffer saying that

⁴⁷ "Insofar as [Surrealist] composing makes use of devalued means, it uses these as devalued means, and wins its form from the 'scandal' produced when the dead suddenly spring up among the living... [A] montage of the débris of that which once was." (Adorno, 1930: p.175)

⁴⁸ Adorno, 1930: p.175

⁴⁹ Chénieux Gendron, 1984: p.167

without the presence of Pierre Henry... concrete music would have been no more than the altogether bald, and doubtless ephemeral, continuation of either surrealism or atonal music,
(p.547)

before going on to state that

[for Schaeffer], there are dual aesthetic tendencies within concrete music: atonality and surrealism
(p.547)

and concluding by stating that

[when] the concrete composer uses his material, the aesthetic results are doomed to be either atonal or surreal... If the result is surreal, there will be a lack of the abstract dimension... rather than music, there is literature.
(p.548)

Despite parallels of structure or method between musique concrète and, say, Surrealist collage, I consider these latter two statements to highlight the problematic nature of pairing musique concrète with Surrealism: the focus on the aesthetic product seems at odds with the fundamental aims of Surrealism. The *surréalité* Breton described was a state of mind experienced in the recipients of the art, whereas what is described here is the “surreal” nature of the music itself. In light of this I would argue that simply finding parallels between Surrealist works and the materials, structure or form of music is of limited use to the aspiring Surrealist composer.

In my quest to find historical Surrealist music, the text which appeared most directly and extensively useful is LeBaron’s *Reflections of Surrealism in Postmodern Musics*⁵⁰. The author begins by acknowledging that very little has been written about Surrealist elements’ crossover into music⁵¹. She continues by establishing that she will focus on two principal elements of Surrealism: automatism and

⁵⁰ LeBaron’s 2002 article gives numerous examples of music linked with Surrealism; however, for brevity only the most closely (or usefully) linked have been mentioned here. Ultimately, she draws the conclusion that what has precipitated in music is, as the title suggests, simply reverberations of Surrealism rather than any direct applications.

⁵¹ LeBaron, 2002: p.27

collage⁵². However, these techniques present difficulties in terms of their eligibility for twenty-first century application: it could be argued that they overlap considerably with widely used, non-Surrealist compositional techniques and have already featured extensively in non-Surrealist music.

Already with the author's initial historical disclaimer, the link between music and Surrealism appears to become fainter still:

The composers most closely associated with the surrealists did not participate in the game-playing, the dream-dictation, or any other activities that were formulating the surrealist aesthetic by empirical process (LeBaron, 2002: p.30)

Thereupon she places two composers alongside Surrealism – Erik Satie and George Antheil – before going on to examine specific musical examples.

LeBaron first states that “the surrealists promoted Antheil’s music”⁵³ before presenting three particular compositions: *La Femmes: 100 têtes* (named after and influenced by a collage by Max Ernst), *Faust III* (an opera on which Antheil collaborated with Breton and Louis Aragon: both Surrealists) , and *Ballet Mécanique* (music written for the eponymous film by Fernand Léger and Dudley Murphy). However, in the case of at least two of these pieces it is perhaps easy to question their Surrealist nature. For example, while LeBaron refers to the influence of Ernst’s collage *La Femme: 100 têtes* on Antheil’s eponymous piano work, she argues that this piece does not fully exploit the techniques of collage and automatism⁵⁴. Aside from the possible limitations of only addressing these two Surrealist techniques in our search for Surrealist music, I believe that it is additionally difficult to assign free-standing Surrealist status to a musical work that borrows at least its concept from an already-existing artwork. It seems apparent that running through Surrealism was a thread of avoiding the simple recreation or stimulation of existing objects in favour of attempting to create the conditions in which the observer/reader/audience’s unconscious is in some way activated, even if this involves application of recognisable objects. Could we not argue therefore that by beginning from a point of reference to an existing object that happens to be Surrealist one increases the possibility that the musical experience

⁵² Ibid.: p.27

⁵³ Ibid.: p.31

⁵⁴ Ibid.: p.32

becomes a consideration or reflection of existing Surrealism, rather than a Surrealist experience itself? It could perhaps also be argued that the music for the film *Ballet Mécanique* – by its very nature as film music – is similarly not a free-standing work and therefore less eligible for the title of ‘Surrealist music’.

This question aside, LeBaron focuses on *Ballet Mécanique*’s instrumentation and (for its time) its shocking and chaotic sound world:

originally scored for eight pianos, one pianola, eight xylophones, two electric door-bells, and airplane propeller sounds, [it] incited rioting at the Paris première in 1925 – a surefire sign of a successful surrealist work.

(ibid.: p.32)

Does this not also declare pieces such as Varèse’s *Amériques* to be Surrealist works, despite no such declarations by the composer? This difficulty could exemplify either (or both) the difficulty in identifying Surrealist music or the historical lack of any such music. A similar problem arises from the examination of Antheil’s *Faust III*. LeBaron describes its unorthodox and perhaps shocking musical materials and their treatment:

Mechanical repetition, distortions of time, and the incorporation of noise characterized his music

(ibid.: pp.31-2)

However, in light of all that has so far been considered in this chapter, it appears unsafe to assign ‘Surrealist’ to a musical work purely via consideration of its instrumentation or of its selection and treatment of sounds. ‘Surrealist’ refers after all to an intention or quality of intentions, which stem from a single, admittedly nebulous root – that of a desire to involve the unconscious. All that avails us here is Antheil’s professed association with Surrealism, which itself is not especially enlightening:

The Surrealist movement had, from the very beginning, been my friend. In one of its manifestos it had been declared that all music was unbearable – excepting, possibly, mine

(in LeBaron, 2002: p.31)

I would argue that Satie’s association can be interrogated in a similar manner – and with similar results – to that of Antheil. LeBaron describes Satie’s music for the ballet *Parade* for example as

a hybrid of fresh sounds, novel technologies, and new styles – [resulting] in juxtapositions that would surely appeal to a surrealist
(ibid.: p.30)

although, she explains,

[it] owed as much to the dada and futurist movements as it did to surrealism
(ibid.: p.30)

Combined with the lack of any claimed Surrealist intentions on the part of Satie (who, as LeBaron points out, was scorned by Breton and the majority of his followers⁵⁵), this comparison seems to cast doubt on the Surrealist nature of the man or his music. Furthermore, while the film *Entr'acte*⁵⁶ was indeed created by a Surrealist, I would argue that it is only the film itself that could be termed Surrealist and not Satie's music, which was written for the film, rather than as an explicitly Surrealist entity in its own right. The Surrealist entity was the film: the music was its partner or companion and, as with Antheil's *Ballet Mécanique* I would argue that it is therefore not a free-standing Surrealist work. The music may arguably highlight or complement the Surrealism on the screen and may – via memory – evoke the Surrealism of the film; nonetheless it appears to remain questionable whether this makes the music itself Surrealist.

Likewise, while Cocteau's *Parade*⁵⁷ (with music by Satie) has been frequently associated with Surrealism⁵⁸, it is difficult to find in Satie's score anything that sufficiently evinces Surrealist intent. Musical materials and compositional techniques may indeed trigger associations with Surrealism: for example, Calkins describes how

[Satie's] orchestration for *Parade* was... unique for its use of ambient sounds as orchestral timbre
(Calkins, 2010: p.11)

⁵⁵ Ibid.: p.31

⁵⁶ The film *Entr'acte* was created by René Clair as a form of intermission for the ballet *Relâche* by Francis Picabia, who at the time was still associated with Dada. *Entr'acte* was arguably Surrealist; however, Satie's music claimed no such intentions and I cannot find evidence of them in the score.

⁵⁷ 1917

⁵⁸ According to Calkins (2010: p.6)

and it is perhaps easy to imagine how this might have startled audiences in 1917. However, we must ask whether being startling by nature is sufficient for a work to qualify as Surrealist, if we remain centred on the requirement for certain intentions (or a certain quality of intention) rather than for identifiable aesthetic phenomena that may or may not be radical or shocking. Perhaps to underline this point we can now return to Adès, who reminds us that

Surrealism was not a style of painting. As Breton said of poetry in 1923, 'It is not where you think it is. It exists outside words, style, etc. . . . I cannot acknowledge any value in any means of expression' (1974: p.57)

I would argue therefore that a chief consideration must indeed be the intentions of the work, i.e. those of its creator: this, I believe, ties in with Breton's core intentions for Surrealism and the stark effect it should have on those witnessing or partaking in it. It is worth comparing this with one final composer, Olivier Messiaen, who stated:

If you define Surrealism as a mental vantage-point ('point de l'esprit') where visible natural realities and invisible supernatural realities are no longer in opposition to each other and where they cease to be perceived as contradictions, then I am a Surrealist composer.⁵⁹

Perhaps Messiaen was correct. However, given that I have extrapolated from Breton that at the core of his hopes for Surrealism was that each Surrealist action should 'jolt' the recipient, affecting them differently from any other art or literature and engaging visceral, unconscious material more directly⁶⁰, this appears to conflict with Messiaen's statement. Messiaen eloquently describes the "vantage point" of the composer but does not in any way address the experience of the listener or audience member. By contrast, my experience of the David Lynch works addressed in section 0.1 was that they had a profound effect on me:

⁵⁹ Hill & Simeone, 2005: p.167

⁶⁰ By way of justification, let us return to Esman, 2011: "Unlike Freud, Breton conceived psychoanalysis as the foundation of a *weltanschauung*, one that would [favour] psychic reality over 'common sense', and that would promote revolutionary action against a sick and repressive society... Such action would be based on feeling rather than reason, limited only by those societal rules that would keep one from being judged 'mad' and forced into an institution." (p.177)

the overwhelming sense that something is happening, something deeper or bigger or ‘other’ than what is being spoken by the characters, something beyond the logical, something perhaps unconscious, as if there is an unconscious narrative.

(section 0.1)

Given the parallels I sense – and have attempted to establish here – between this experience and the core intentions of Surrealism, I feel justified in ruling out Messiaen as a model for extrapolating a Surrealist composition methodology.

In summary then, it could from one point of view be argued that Surrealist music is most clearly defined by its absence. Whether this is true or not, a small amount of writing on the subject, combined with only a few specific musical examples claiming (or claimed) to be Surrealist, leave little that can be immediately transplanted from the Surrealist movement to a twenty-first century methodology of music composition. This absence presents either an exciting opportunity or a dead end. At this point in the years of my research, feeling for the moment that I had hit the latter, I decided to focus on my craft, specifically developing *logic* and *praxis* as the means of musical construction.

2: On *logic* and *praxis*

2.1 Clarifying *logic* and *praxis*

I would assert that any composer must establish a method of music composition that ensures that a piece is cohesive and expresses itself as it unfolds. Speaking of myself, the reason for this is simple: I would like my compositions to be performed and for their performances to be observed, additionally I would like audiences to be engaged by and willingly attentive to these performances (and I would risk speculating that the same applies to most other composers). It would seem therefore clear that without the skill to consider, develop, and carefully apply well thought-out means or methods of assembling musical materials, a composer's musical creations will not be sufficiently robust either to engage an audience or to allow the realisation of any additional (e.g. Surrealist) intentions. A useful articulation of this skill could be found in the attention to both *logic* and *praxis*, which I would argue is not only vital for music composition⁶¹ but also qualifies as a basic requirement of any Surrealist intentions, musical or otherwise⁶². Regardless of the extent to which the logic of a piece is consciously noticeable during its performance, this commentary proceeds from the assumption that it is nonetheless vital for well-written music.

However, further clarification of the terms *logic* and *praxis* is first required.

2.1.1 *Logic*?

A quick review of writings on music composition reveals that defining *logic* in music is difficult. For example, while Adorno states that, "[in music] the succession of sounds is related to logic; there is a right and a wrong"⁶³, this is of limited use as he later states that chromaticism does not allow for a "constructive 'logic'"⁶⁴, thus implying that logic in composition is only found in diatonic music. This

⁶¹ As I shall attempt to make clear in section 2.1.3

⁶² See section 2.2

⁶³ Adorno, 1993: p.401

⁶⁴ *ibid*: p.407

restriction does not allow for a piece to communicate its own logic independently of such a well-established musical convention. This is rather unhelpful, given my focus on attempting to root such a logic in individual pieces themselves.

Seeger is also of limited help to us: not only does he restrict logic to governing only the “functional and temporal aspects” of music⁶⁵, he later states that in a logic of music, “contradiction will have no place”⁶⁶. This is unhelpful in the context of my composition research; for example, even a cursory look at Surrealist art would show that contradiction played various important roles. I would further opine that contradiction can indeed be the very basis of the *logic* of a musical composition.

Perhaps a helpful clarification can be found by examining the term *praxis* and its relationship to *logic*.

2.1.2 Praxis vs. logic: towards a useful definition

The term *praxis*, used by the composer Jani Christou, is explained by Minou in her thesis of 2010. She first states that,

Praxis stands for action belonging to a certain logic
(Minou 2010: p.41)

and later quotes the composer himself describing praxis thus:

‘Any living art keeps generating an overall logic fed by a collectivity of characteristic actions. Whenever an action is purposefully performed to conform with the current overall logic characteristic of the art, that action is a ‘praxis’, or a purposeful and characteristic action.’
(ibid: p.41)

While neither explains exactly what is meant by logic in relation to music, I believe that this symbiotic relationship of *logic* \leftrightarrow *praxis* nonetheless provides the most useful understanding of both. It appears that *logic* encompasses such things as what musical actions can be present, what might happen next,

⁶⁵ (Seeger, 1948: p.51) As opposed to the “structural and spatial aspects”, which he assigns to “design” (ibid.)

⁶⁶ Ibid: p.52

and by implication what should not occur or be present, lest the piece fail in its intentions, a more romantic reduction of which could be: ‘the establishment of a realm to explore and a visible pathway through this realm’. Christou’s statement implies that this logic is or at least can be established by a piece during the concurrent acts of a) performance and b) witnessing its performance: regardless of the extent to which logic is perceived in either of these acts – and the extent to which it is perceived consciously or not – I feel nonetheless satisfied with its definition (however loose) and likewise with that of *praxis*.

In summary, what a piece lays out to the audience about itself and the interrelation of its compositional elements over its duration can usefully be called its *logic*⁶⁷. Furthermore, any action contributing and adhering to this logic can usefully be called a *praxis*.

2.1.3 Logic for the composer – why?

Venturing beyond myriad paths of twentieth-century musical exploration limits the extent to which a piece can rely on conventions⁶⁸: too many avenues have already been explored for us to rely heavily on universal audience preconceptions. Naturally, a composer can choose to broadcast their sphere of research, their aesthetic preferences, etc.⁶⁹, although it should be stated very clearly that I choose to avoid such foreshadowing as much as possible (for example, I usually eschew programme notes). For the sake of this commentary it may be useful to explain this decision, whose aims are as follows:

1. to focus my intentions on ensuring that a piece is able to be effective during performance without explanation beforehand and with the audience requiring as little specific knowledge as possible
- 2a. to focus the audience on the act of real-time discovery and to relinquish them as much as possible of any control over the experience obtained from drawing conclusions about it in advance⁷⁰

⁶⁷ Note that this statement does not assume that audience members analyse music in real time in the manner of say, a musicologist examining a score.

⁶⁸ Unlike in say, the Classical period in Europe, which was defined by a dominant trend for melody and relatively straightforward diatonic harmony.

⁶⁹ And composers can be associated – willingly or unwillingly – with composers and/or musicians who favour certain styles

⁷⁰ Hence my general avoidance of programme notes.

- 2b. to restrict as far as possible any real-time comparison (on the part of the audience) between the ongoing elaboration of the piece and what might be 'known' about it beforehand, in order to maximise the passive or 'naïve' nature of the experience of observation and discovery.⁷¹

I would argue that it is safe to assume that a composer with the above intentions must ensure that their music has a cohesive, self-aware means of organisation and presentation since it cannot rely on audience preparation. The composer's works need to identify themselves clearly over the course of their duration and this can in my opinion only be achieved if the composer has paid close attention to their construction via application of the concepts of *logic* and *praxis*. The logic of a piece is formed by each praxis it presents and in the twenty-first century this logic must be made clear during the expression of the piece, especially if one avoids foreshadowing. I would therefore argue that learning to apply *logic* and *praxis* to composing is highly important and offers the self-awareness required to write pieces that achieve what they set out to do.

The following section will attempt to establish the importance of these to an aspiring Surrealist composer and therefore clarify why I diverted my research to this area.

2.2 Logic and Surrealism

Surrealism was intrinsically bound to logic. Chénieux Gendron hints at this link by quoting Breton to make the point that,

'dreamed forms must be materialized in a *tangible* object.'

(1984: p.2)

Breton himself described the relationship between Surrealism and logic in the Surrealist journal, *La Révolution Surrealiste*, for example in its 1925 third issue:

⁷¹ After all, to return to Breton: "The mind of the man who dreams is fully satisfied by what happens to him." (Breton, 1924: p.9)

The Surrealist revolution aims at the 'rupture and disqualification of logic', at the 'spontaneous reclassification of things following an order which is deeper and subtler, and impossible to elucidate using the means of ordinary reason',
(in Adès, 1978: p.193)

Examining Breton's Surrealist work we can clearly see the reliance of Surrealism on logic, although it is not initially obvious.

Surrealism began with automatic writing, in which unedited text, unfettered by semantic logic or conventional syntax is nonetheless typeset left-to-right with punctuation, in lines and chapters, within a bound book. This format requires a directional stream of narrative; this directionality can only be achieved and controlled through clear, carefully arranged formatting. So while Breton says that:

I aimed to obtain from myself what one seeks to obtain from [psychiatric] patients, namely a monologue poured out as rapidly as possible, over which the subject's critical faculty has no control... and which as much as possible represents *spoken thought*
(Breton in Gascoyne, 1935: p.48),

nonetheless a quick flick through the novel *Les Champs magnétiques*⁷² shows its layout to be that of an ordinary novel. The requirement for a certain logic here is therefore clear: in order to be followed, the "things following an order which is deeper and subtler"⁷³ must either be framed within or set against a certain logic. Given that this logic concerns (and, I would argue, allows) the unravelling perception of the work over time, it relates well to a discussion about music as a time-based medium, which must express itself clearly over its duration.

Let us additionally consider Salvador Dalí, who tapped into the vein of the unconscious in a different way from Breton with his visual art, be it via his *paranoiac critical* method⁷⁴ or by simply painting his dreams, at any rate by presenting observers with clear depictions of the twisted logic of dreams. (It is worth also noting that the first issue of *La Révolution Surréaliste* focused heavily on dreams, and of course dreams

⁷² Breton & Soupault, 1920

⁷³ Adès, 1978: p.193

⁷⁴ See chapter 1

rest easily in the realm of the psychoanalytical⁷⁵.) The dependence of the Surrealist elements or intentions on a certain logic is clear here as well, in several ways:

Table 5: The surreal's dependence on the logical in Dalí's paintings

<u>The logical</u>	<u>The surreal</u> ⁷⁶
Clearly delineated, framed paintings	Various surreal depictions
Clearly identifiable clock faces	Softened as if made of wax; draped over tree branches
Clearly identifiable swans and upside-down elephants	Illusion that the elephants are the swans reflected or vice-versa
Clearly identifiable water surface between these	

In other words, the logical must be present and robust. The eruption of fish and animals from a piece of fruit⁷⁷ requires that each object be clearly identifiable, i.e. the surreal elements are only surreal if the logical or mundane – that which absolutely ‘belongs’ in a visual depiction – is clearly presented. Dalí's erupting chain of creatures makes visual sense in terms of it appearing to obey both the laws of gravity and some sequence of ascending sizes, while also having an obvious direction of intention towards the sleeping, naked woman. However, at the same time the painting makes no more immediate sense than our own dreams. Therefore, only by setting that which does not make sense against or within something that does can the Surrealist intentions be (Sur)realised. I would argue in conclusion that Surrealism must strain against a logic that is present, whatever form this logic takes: the “rupture and disqualification of logic” is only possible if said logic is sufficiently present and robust in the first place.

If this is true, the same must surely apply to music. On this basis I shall therefore begin by exploring the application of *logic* and *praxis* in music composition.

⁷⁵ Breton worked in a psychiatric function during World War I and was influenced by Sigmund Freud's early work in establishing the existence of the unconscious

⁷⁶ By ‘surreal’ here I am referring specifically to Surrealism

⁷⁷ See Dalí's 1944 painting *Dream Caused by the Flight of a Bee Around a Pomegranate a Second Before Awakening*

2.3 Logic vs. praxis in *Shame, Shame, He dies for his country*

For the 2014-15 'Adopt A Composer' project I was placed with the Strathaven Choral Society, an amateur choir comprising mostly pensioners, whose standard repertoire ranges from Handel and Vivaldi to Vaughan Williams and Rutter. The distance between the choir's attitudes to contemporary music and my own compositional research quickly became apparent: for example, many choir members considered Rutter to be representative of contemporary music⁷⁸. As part of my commitment to both the collaborative nature of the project and my own artistic desires I considered it vital to recognise and stretch the performers' comfort zones, although doing so with care: the choir had no experiential point of reference for say, European avant-garde music and taking them too far from their areas of familiarity would have constituted a failure of the collaboration.

These limitations considerably narrowed the field of compositional options, thus offering an excellent opportunity to focus on the concepts of *logic* and *praxis* and their application. The fairly tight limitations placed on any experimentation beyond (e.g.) a diatonic or modal sound-world, balanced against my own desire to stretch both the ensemble and myself, made it necessary to found the piece on a clear, central logic capable of satisfying my stipulated requirements:

- to give the choir a sound world that was new and exciting but not completely alien
- to allow choir members to sing materials that they considered beautiful
- to represent challenge and growth for composer and performers alike

2.3.1 Choice of musical material; emergence of praxes; first look at logic

In order to bring both my home region and that of the choral society into a collaborative piece of music, the text was chosen from Strathaven's local history⁷⁹, while the musical materials drew from two

⁷⁸ The implication here is that a reasonable number of choir members considered diatonic harmony to reside at the frontier of composed music. I say this without any trace of cynicism and must add that I am fond of Rutter's music! However, the first chapter of Kostka's *Materials & Techniques of Twentieth Century Music* is entitled 'The Twilight of Tonality': in it, Kostka argues that even by the late nineteenth century diatonic harmony had nothing more to offer composers who were looking for new ground to explore.

⁷⁹ Specifically the controversial hanging of a socialist protester

Northumbrian folk tunes: *Bonny At Morn* and *Bellingham*⁸⁰. These melodies were mainly chosen for their potential for tonal contrast: whereas *Bonny At Morn* is written strictly in the Aeolian mode, *Bellingham* alternates between the Dorian mode and a strict major scale (sharing the same tonal centre), with each presented clearly and alternately as a structural device to create a harmonic ternary form. Given that the juxtaposition of two melodies in a free-time collage was to be a foundational element of this composition, the selection of two melodies set in different modes provided the potential for interesting pitch ambiguities and a subtly intriguing sound-world.

A first praxis thus began to emerge, namely the simultaneous juxtaposition of two melodies in different modes to create a dense, rhythmically complex texture.

2.3.2 Analysis; clarification of logic/praxes

(See **APPENDIX 2** for a diagram giving a structural overview of the piece.)

Before examining this piece and its logic/praxes, I should clarify the term “holding interval”, which is referred to on the structural diagram⁸¹:

- *Holding interval* (major second): serves as a structural ‘sorbet’, cleansing the musical palate (or palette) for whichever section follows. Thus it should facilitate smooth, gentle transitions from **TYPE 1** to **TYPE 2**. In practical terms it also provides points of gathering for the ensemble: unaccustomed as they were to aleatoric music of any kind, it was a useful structural practicality to write in points at which any disoriented performers could re-join the ensemble or where, if any problems had arisen, the conductor could regain control. Furthermore, in each case the major second implies the leading note and tonic of either the Dorian or Aeolian modes, thus helping the piece to maintain an overall pitch orientation.

⁸⁰ This selection of tunes was the result of a period of research into folk music of North East England, which was conducted at Newcastle City Library and in telephone consultation with Alistair Anderson (of Newcastle University).

⁸¹ See **APPENDIX 2**

As can be seen in **APPENDIX 2**, the structure of this piece can be reduced to a simple description: the juxtaposition of an unmetred, chaotic texture with a more-or-less homophonic one, where the limited melodic material creates a strong overall cohesion. Filling this out in more detail, one could say, in the following artificial quote, that:

the piece utilises two sets of melodic, modal/diatonic material in two juxtaposed texture types: one chaotic, unmetred, and aleatoric (individuals sing at their own chosen speeds), and the other metred (in simple time signatures) and quasi-diatonic, i.e. utilising tonal centres and often implying a given mode or key⁸². Variations in syllable placement/melismata serve to smoothen the contrast between texture types, add a level of rhythmic aloofness, and most importantly, highlight the variations in melody usage. Broadly speaking, dynamics follow either the texture (in the case of chaotic textures) or, in the case of metred sections, any modulation or increase in chromaticism. Tonal centres either anchor entire sections of the piece or are combined/alterd as a means to create formal ambiguity and interest. The overall form is an undulation between the more and the less intense, whether this range of intensity is dynamic or textural (e.g. is effected by the simplicity/complexity of the pitch content).

Each of the following could therefore be considered a praxis in the context of this piece:

Table 6: Praxes of *Shame, Shame, He dies for his country*

Praxis	Example(s)
Singers singing one of the two folk melodies	Bar 1
Occurrence of coincidental harmonies (in aleatoric sections)	Bar 1
Singers singing at their own speed (using one of the two folk melodies)	Bar 1
Quasi-diatonic voice-leading, in relatively simple metre	7th bar after rehearsal mark C
Reducing texture to a static major second	At rehearsal mark B
Voice groups harmonising modally, diatonically, or chromatically (usually based on a clear tonal centre) with other voice groups (this occurs deliberately in metred sections, as opposed to any coincidental harmonisation in aleatoric sections)	7 th bar after C

⁸² See Kostka's definition of diatonic – "in a given key" (Kostka, 2006: p.14, endnote 1), which I have widened into the term 'quasi-diatonic'. Generally in this piece sections described as such also include chromaticism (that usually nonetheless retains the overall tonality) and modes such as the Aeolian and Dorian

One or more voice groups singing independently, while others are conducted	At rehearsal mark D
Clear tonal centre providing formal clarity	At rehearsal mark G
Multiple or shifting tonal centres providing formal interest/ambiguity	At rehearsal mark F
Harmonic suspension (for structural division and formal interest)	2 bars before F
Cadence	8 th and 9 th bars of S
Dynamic shaping as a formal device, e.g. crescendo combined with upwards pitch movement towards an apex; diminuendo as a clear fade to <i>Fine</i> ; sudden, loud dynamic combined with sudden clarity of tonal centre and audible coordination of rhythm and syllable placement	From 2 bars before to 5 bars after T
Varying syllable placement/melismata	1 st bar of M , compared with 11 th bar of S

Closer analysis of this list reveals that, according to the operational definition of praxis, namely “action belonging to a certain logic”⁸³, the degree to which these praxes belong to the logic of the piece varies on a spectrum from the integral to those that provide colour or interest. I therefore propose that those praxes emphasised in **bold** in Table 4 represent the core praxes, while the others have a perhaps more peripheral relationship to the piece’s logic, although they are part of the piece and please me artistically and are therefore arguably just as important.

2.4 Logic vs. praxis in existing solo violin pieces

A study of various 20th- and 21st-century solo violin pieces⁸⁴ yielded nothing appealing in terms of their application of *logic* and *praxis*. Nonetheless, a useful observation precipitated out of this study: in each (as in many other pieces) there are certain praxes that may perhaps be assumed to be present, although they are so general or universal that it is either too difficult to argue their case as praxes chosen

⁸³ Minou 2010: p.41

⁸⁴ Including: Barry, *Triorchic Blues* (1995); Cage, *Freeman Etudes* (1977-80, 1989-90); Donatoni, *Argot* (1979); Estrada, *Canto oculto* (2002); Ferneyhough, *Intermedia alla ciaccona* (1986) and *Unsichtbare Farben* (1999); Dillon, *Del cuarto elemento* (1988); Sciarrino, *Sei Capricci for solo violin* (1976)

specifically by the composer or it would be a waste of time to claim their relevance to each piece individually. A selection of these is listed in Table 6 below.

Table 7: General/universal praxes of solo violin works

Performer being present for the performance/recording and being able to play
Observing certain continuity rules, e.g. not breaking up the piece without prior or appropriate justification
Violin being audible
Playing the violin at all
Playing <i>arco</i> or <i>pizzicato</i>
Touching the strings to alter pitch

This list evidently has the potential to be extensive and its presentation may appear to constitute an unnecessary, perhaps even banal disclaimer. However, the assumption (by a listener/viewer) of certain basic praxes is perhaps an area to be mined by an aspiring Surrealist composer, if we entertain once again the clear application of logic (and praxis) as a platform on which to present the surreal. I shall examine this possibility further in **chapter 3**, beginning with the piece *18 kisses with eyes closed*.

2.5 Logic vs. praxis in *A collection of violent impulses*

(See **APPENDIX 3** for performer's structural diagram)

In the service of seeking control of logic and praxis I returned to the very basics and one of Cage's distilled elements of composing:

"[The] materials of music are sound and silence"

(Cage, 1968: p.62)

In my study of violin works I had found little of the intensity I often enjoy in music, therefore I chose human and musical intensity to be the conceptual focus of this piece, represented in part by the sheer energy and commitment (in performance) required of the violinist. From a musically analytical point of

view the piece simply presents periods of intense sound and periods of silence. Some specific examples of the intensity are listed in the table below:

Table 8: Examples of intensity of materials found in *A collection of violent impulses*

Fragment	Intensity
B	-Extreme speed, pitch volatility, and loudness
C	-Extreme tremolo speed and loudness
G	-Plectrum: allows for maximum effort and impact on strings (rather than finger pluck) -Extreme loudness
J	-Fast, sawing bows (ie. devoid of elegance or 'good' technique) -Wild vibrato -Quarter tones should create a sense of 'wildness' (as if playing with abandon, not caring about tuning)
L	-Rapid <i>crescendo dal niente</i> to <i>sfffz</i> -Repetition of short, brutal sound allows neither progress nor development
N	-Impossibility of playing accurately, combined with instruction to make the attempt anyway
P	Instruction to 'set up' the action and draw out the tension (like 'winding up a punch')

Conceptually the piece relates to the following quotation from Sigmund Freud:

A man should not strive to eliminate his complexes but to get into accord with them: they are legitimately what directs his conduct in the world
(Letter to Sándor Ferenczi, 17th November 1911)

This written statement is simplified into a musical one in which a certain violence of material is presented without attempt at resolution or growth. In other words, structurally speaking, the piece accepts the nature of each fragment of material without requiring that it alter or integrate itself. In service of this concept, the violinist is instructed to play each fragment of material with absolute intensity: for example, physical energy and visible commitment are of utmost importance and the spectacle should be a visceral one. In fragments where the duration is determined by the performer (e.g. Fragments **A – J**; Fragments **L** and **M**), they must guard against continuing to the point where the material begins to lose its intensity, whether that is a loss of physical intensity in the performer's playing

or a suspicion on the part of the player that the material is becoming too familiar to the audience and thus losing its perceived intensity. The latter relies heavily on the performer's intuition as they perform; at the first performance Benedict Holland controlled this aspect successfully and implied in conversation that he had done so consciously.

Each fragment of music simply begins, continues, then stops; each is then followed by a period of silence. The length of these silences is unpredictable and sometimes extreme⁸⁵ (in relation to the duration of played material, for example). In terms of the musical form, using silence in these ways creates 'airlocks' or buffer zones: my hope for the audience is that these act as quarantine zones, in which the listener's memory is 'cleansed' of the previous material and in which they come to accept that the previous material has fully ended. These vacuums should therefore reduce as far as possible any motivic, harmonic, rhythmic etc. relationship between fragments.

More conceptually, it is my wish that this recurrence of unpredictable, sometimes very long silence highlight to the audience the intensity of playing (when the violinist is playing) and, when the violinist is waiting in silence, focuses their attention onto the humanity of a performer who is physically present before them but suspended in musical limbo⁸⁶. From my own experience, silences during pieces of music focus the attention onto the human beings nearby, including the performer(s), thus highlighting the human aspect of the experience of observing musical performance. The validity and nature of these conceptual matters could be explored in an entire thesis; suffice to say however that the clarity of the logic (absolutely intense material separated by unpredictable silence) and core praxes (play with maximum intensity; wait in silence for unpredictable lengths of time) in this piece give any other hoped-for elements the best chance of being realised. In support of this, let us consider again the reliance of the surreal on the logical and its clarity; I would argue that any passengers attached to the core musical considerations of logic and praxis must surely rely on the latter being as clearly formed as possible. Additional praxes could include the various techniques used in playing the instrument (e.g. with plectrum, bariolage, buzz rolls, etc.), however it is my assertion that the overriding performance principle of 'absolute intensity at all costs' is the clearest praxis concerning the playing of musical material and as such, renders all other praxes related to technique or playing style peripheral. That is

⁸⁵ For example: a period of playing is followed by thirty seconds of silence (see **APPENDIX 3: Performer's structural diagram...**)

⁸⁶ The violinist must remain as inactive as possible during silences.

not to say that they are irrelevant or incidental; I wish to argue simply that the core praxes are far more prominent here and thus demand our chief focus. What we must however consider is the two structural *Markers*, as these do not correspond fully to the core praxes stated above.

While the structure of this piece gives the performer a degree of choice – in many ‘boxes’ for example, they can choose which fragment to play – nonetheless they are directed as to which type of fragment to play and when, and also as to when they should play each *Marker*. The function of the two *Markers* is to create a structural locus, a formal point of attention; this was intended to be achieved via their contrast to the usually unfailingly intense musical material. Specifically, while both *Markers* do indeed begin with intense playing, both end with a long, quiet, double-stopped pair of harmonics. The function of this sudden contrast is simply to create a marker: a point along the duration whose distance from the beginning gives a sense of scale for the listener. Likewise the final marker, although it is followed by a short fragment, gives a further point of scale and thus completes the elucidation of the form of the piece. In hindsight, I question whether these are necessary if the priority is the immersion into intense playing and indeterminate silence; however at the point of composition this was my rationale. Note that it was a simply artistic decision to employ the golden ratio to calculate the approximate point at which the first of the two markers should appear.

In conclusion, I feel that there is a possible contradiction between the conceptual aim of this piece – e.g. to present periods of violent intensity between periods of silent inactivity, without any attempt to resolve or develop them – and the structural decision to employ these markers. In effect, their function is to give a precise shape and boundaries to the performed artefact and I am left feeling that perhaps this clashes with the original conceptual focus, specifically the acceptance of each fragment for itself and its timeless, directionless existence between moments of vacuum. The choice to present the materials and silence in this way should allow each to embroil the audience, giving perhaps a window into the performer’s soul... However, I conclude that the role of the markers is therefore one of interference or extraction from the otherwise immersive experience.

2.6 Logic vs. praxis in *Tell me I'm wonderful*

The circumstances surrounding this piece's composition necessitated a particular degree of focus: only a few days were available and as such a concise method of composition was required. In a similar way to the restrictions imposed by the amateur choir in Strathaven, the time restrictions here necessitated an absolute focusing on the core intentions of the piece and forced me to seek a clarity and simplicity of logic; this in turn demanded clear definition of the piece's praxes. It is interesting that on reflection this necessary focus allowed me great freedom in terms of material style and I would even go further and speculate that it triggered this freedom.

Six short fragments of material were composed intuitively, quickly, and entirely separately, while two – **A** and **B** (see **APPENDIX 4: Construction diagram...**) – were borrowed from *A collection of violent impulses*. An example of each fragment (or 'character'⁸⁷) is given in the figures below (note that the names were chosen solely for the purpose of this commentary):

Figure 1a: 'The Brubeck'

The musical score for 'The Brubeck' is written for Violin (Vn.) and Voice/Mouth. The tempo is marked as $\text{♩} = 132$. The time signature is 4/4. The score includes several performance instructions in text boxes:

- Vn.:**
 - mp** (mezzo-piano)
 - f** (forte)
 - LH fingertips tap Vn. body near neck**
 - RH fingers slap Vn. belly nr. tailpiece (tenuto mark is just for identification)**
- VOICE/ MOUTH:**
 - LH slap (don't ring)**
 - f** (forte)
 - Flick cheek or click with mouth Change mouth shape for pitch alteration (not specific)**
 - Clear throat (without affectation)**

⁸⁷ I use this word as I am amusingly reminded here of my earlier statement about growing up with a 'rogues gallery' of five wildly different parents!

Figure 1b: 'The announcer and the titterer'

5 $\text{♩} = 84$

7

sim.

ff

arco

pizz

III

II

arco

7:4

7:4

7:4

mf

pp

ric.

sim.

ff

mf

ff

mp

pp

7:4

Figure 1c: 'Americana'

$\text{♩} = 104$

15

16

f

ben marcato

(sim.)

Figure 1d: 'The Waltz'

19

19

20

f

ben marcato

(sim.)

Figure 1e: 'Paris jazz meets Prince'

Paris jazz meets Prince ♩ = 144

35

VOICE/
MOUTH

Unvoiced

"Fff ————— ah!"

mp

pizz.

Vn.

f ben marcato

IV —————

Figure 1f: 'Brubeck 2: the Donald'

Senza misura

71

VOICE/
MOUTH

Polite but infuriated

"In a manner of speaking, I just can't bring myself to agree with you... in fact

Con moto

Vn.

f

x1-3

x1-3

Play this boxed material for as long as it takes you to say the text above
Do not worry about making the rest bars too precise; aim for a reasonable approximation
Ellipses: pause for a moment or two

Borrowed loosely from
Dave Brubeck -
'Unsquare Dance'

Figure 1g: 'Like divebombing' (borrowed from *A collection of violent impulses*)

Like divebombing ♩ = 60

bariolage

V

pizz.
(strings
damped
by LH)

p *f* *p* *fff*

Mark Carroll -
'A Collection of
Violent Impulses'

Figure 1h: 'Unstoppable DOOM' (borrowed from *A collection of violent impulses*)

APPENDIX 4 presents a diagram detailing the structure of the piece. Note that a small number of artistic decisions were imposed after seeing the generated structure; these were made intuitively (i.e. they simply ‘felt right’) and are highlighted in **green**. As material type ‘A’ was taken directly from the piece *A collection of violent impulses*, it felt appropriate that it appear first. Although these pieces were not intended to be movements of a larger work, it felt right to place the link between them at the start of the piece. On reflection, this makes sense as this second piece then ‘grows’ from an existing piece of material taken from its parent.

I would argue that the logic in this piece is clear and succinct: highly contrasting, often comedic materials occur in relatively quick succession and with sustained unpredictability. These materials often refer to borrowed materials⁹⁰ and/or include verbalisation or other physical noises. The unpredictability is achieved by the often-short duration of periods and by the randomised order of succession (which also avoids repetition). There are no deviations from this overall logic: as evidence of this I would highlight the limited development of any material type towards any other, even in the longest of periods. Each period states its material type and ‘lets it follow its nose’ for as long as the structure requires, before the next period cuts in. Given the clarity of character of each material type, the presentation of each character constitutes a praxis, as do the rapid, unpredictable change and the non-relation (via character distinction and lack of development) of each fragment to the others. The recurrence, even ubiquitousness of physical and verbal activity or noise suggests that such activity deserves likewise identification as a praxis.

Before closing, a brief explanation of the ending should be provided. The original ending (as presented in the score) instructs the violinist to spread their arms and shout to the audience: ‘Tell me I’m wonderful!’. However, in rehearsal Benjamin opined that such a pose was vulnerable for a woman and that she was unwilling to perform it. A decision was therefore reached to create an alternative ending for Benjamin’s performance (which can be heard on the enclosed recording).

⁹⁰ Where this occurs, they are identified in the score

2.7 Conclusion

Based on the above, it could be argued that understanding logic and praxis and developing the ability to apply each effectively allows a composer to build robust musical works that stand the best chance of realising their musical intentions. Furthermore, given the relationship I have argued between Surrealism and logic, it seems likely that tackling these factors carefully is important for entertaining Surrealist notions, just as the clarity of material objects in Dalí's paintings or the linear narrative of Breton's novels create a solid framework to uphold the surreal. It could be argued therefore that in the context of performed music, a sufficient clarity of logic maximises recruitment of the audience's attention and engagement and thus likewise maximises the likelihood of them engaging with any surreal elements, the development and application of which I shall explore in the next chapter.

3: Surrealism and 21st-century composing

3.1 Surrealism in *It's coming to get you, Barbara!*⁹¹

This piece was my first attempt to explore Surrealism in music composition. The concept was influenced by both Poulenc's 1958 opera *La voix humaine* and the 1945 film *Dead of Night*. The former is an adaptation of the eponymous 1928 play by Cocteau⁹² and features only a single character: a woman, who for the entire opera is on the telephone to her former lover. The latter is a 'framing story': five characters gather in a mansion during a storm; each tells a frightening story, with each presented as a vignette within the overarching film. Elements of *La voix humaine* and *Dead of Night* were incorporated into the concept, staging, and structure of *It's coming to get you, Barbara!* – Table 7 below provides more detail.

(Note that for my songs, the mezzo-soprano is on the opposite side of the stage – and telephone – from the piano and for the programmed songs, she is next to the piano).

Table 9: Elements adapted from *La voix humaine* and *Dead of Night*

<u>Influence</u>	<u>Adapted to ...<i>Barbara!</i></u>	<u>Details 1</u>	<u>Details 2 (incl. score examples)</u>
<i>La voix humaine:</i> - Single, female character - Engaged in telephone conversation with ex-lover throughout - Strong feelings exhibited during conversation	- Mezzo-soprano is afraid of on-stage telephone and/or whomever is calling - Telephone presents visual focal point and binds musical to theatrical	Piano material mimics telephone:	Mov. I: bb. 1-16
			Mov. II: bb. 91-2
			Mov. IV: bb. 1-18
		Piano material refers to telephone, i.e. is evocative but does not mimic:	Mov. I: bb. 71-3
			Mov. II: bb. 12-21
			Mov. IV: b.68
		Mezzo-soprano responds fearfully to telephone	Mov. V: by reference to mov. I
			Mov. I: bb. 16, 22, 28-9, etc.

⁹¹ The title was derived from a line in the 1968 film *Night of the Living Dead*, in which Johnny teases Barbara by saying: "They're coming to get you, Barbara!" (see <https://www.youtube.com/watch?v=UYR3dorshwA>). My title also acknowledges composer Richard Rijnvos's semi-theatrical melodrama *Barbara Baccante* (2014)

⁹² Of Surrealist association

		Telephone creates visual and conceptual division between M-S.'s two states of mind:	Monologue (introspective? internalising?) is 'invaded' by telephone
			Preoccupied with programmed song (Activity? Fantasy? Memory? Distraction?)
<i>Dead of Night:</i> - Individual stories are vignettes within overall 'framing story'	Songs (by other composers) are programmed by mezzo-soprano between my songs	- Overarching theatrical 'narrative' creates 'framing story' - Presentation of pre-existing songs: each is encapsulated clearly, i.e. a vignette	Staging (telephone as 'portal' between two states) clarifies two structural layers of cycle: vignettes occur on piano side of phone; cycle songs on the other side

At the beginning of the cycle the mezzo-soprano must enter from backstage in response to the 'telephone'⁹³, whereas one interpretation of the reversed final movement is that she leaves from where she entered. This is intended to draw the audience more intimately 'into the room with the singer'. In other words, the 'fourth wall' – the 'safe' barrier normally found between performers and audience – is removed, in the hope of relocating the audience closer to the centre of the protagonist's world.

3.1.1 *Barbara's Surrealism I: language; emotion*

I wrote the text for each movement before composing the music: this not only facilitated suiting pitch to speech inflection and musical phrasing to speech phrasing but also allowed me to focus on the creation of a cohesive, potentially Surrealist text.

⁹³ Mov. I, piano: bb. 1-16

The text is written in such a way as to move back and forth between English and German via homonyms and puns: the singer is instructed to absorb the text into herself then allow her instincts to inform her dramatic performance. The intention of this is to create an emotional, 'non-logical' narrative. The mezzo-soprano sings words, (which may make individual sense but do not necessarily obey syntax/grammar/context), exhibits states of emotion (chosen intuitively after studying the text, etc.), and moving around the stage as if with purpose and/or in response to thoughts and events, yet the intention is that little can be made sense of in an intellectual way. In other words, the audience should feel or on some level be aware that there is:

- 1) something of an emotional narrative
and
- 2) an ongoing form defined by evocative words and hints of meaning.

The approximation of Surrealism therefore comprises the intention to create a textual narrative similar to that of automatically-written Surrealist novels, where perhaps the audience's/reader's unconscious mind forms associations with certain words and crafts or infers an emotional narrative free from any intellectual rules. In *Les Champs magnétiques*⁹⁴ for example, various words are evocative, although no overall 'sense' can be extracted intellectually.

3.1.2 Barbara's Surrealism II: altered perspective on programmed songs

The structural decision to require the programming of other composers' songs between my own is intended to have several consequences:

⁹⁴ Breton & Soupault, 1920

Table 10: Intended consequences of programmed song insertion in ...*Barbara!*

Each programmed song (by another composer) can be viewed as being performed by the protagonist of the song cycle, rather than by the mezzo-soprano herself
Each programmed song is re-contextualised via its presentation within a dramatic work
Re-contextualisation of programmed songs may alter our position, bringing us closer to the perspective of the protagonist
Distinct character of each programmed song (brought out by the M-S. during performance) may be a window out of the difficult world in which we observe the protagonist or into some aspect of her life or psyche
Usual 'down-time' between songs programmed in a concert is removed, i.e. the audience are denied the usual short periods of freedom from observing the strict etiquette of watching live, composed music (The intention is that they remain in a state of immersion, as opposed to ordinarily being immersed by each song in turn)

This overall warping of the usual mode and state of observation demanded of a song cycle audience could constitute Surrealism: the usual logic is contested and periods of retaking control (between songs) are denied. It could additionally be argued that the subversion of the standard concert format in which programmed songs by various composers are featured also constitutes Surrealism. Some of the rules are upheld, just as Dalí's clocks have faces, hands, and cases, yet others are removed, just as Dalí's clocks do not maintain their solid form and disobey some of the laws of physics in ways we cannot intellectually explain.

3.1.3 *Barbara's* Surrealism III: the loop

The final (arguably) Surrealist element is the loop. The fifth cycle song is the absolute retrograde of the first: not only a musical retrograde but also a textual one. The song is laid out to as closely as possible resemble a rewinding of time to before the cycle began; the interpretation of this involves negotiating certain ambiguities such as, for example, how to pronounce text written backwards, how/where to move, and how to interpret backwards-presented character and drama indications. However, the argument for labelling this Surrealism concerns not only the visible 'rewinding' but also the splitting of the phenomenological timeline from the theatrical one. The rewinding of the final song is only a rewinding of the theatrical and/or musical narrative, while the phenomenological narrative continues

forwards: however the singer interprets it, the audience will continue to experience and discover the musical and theatrical events of the cycle, therefore the form is arguably completed for them by this return to the original (albeit transformed) movement. I would therefore argue that at this point, the audience may be aware of an incongruity between the flow of time within and without the drama. One might therefore view the overall cycle as an immersion into the mental state of the protagonist, as opposed to a linear narrative that may offer growth, development, or any other transformation. This 'melting' of the theatrical narrative may qualify as Surrealist.

3.1.4 Conclusion

It appears that the chance of ...*Barbara!* deserving the label *Surrealist* rests to no small degree on the text, which therefore muddies the question of whether I have created a Surrealist *musical* composition. The other factors supporting this qualification are the theatricality and staging: equally these are not musical factors, although it could be argued that they support, highlight, and enrich the musical elements.

It seems therefore logical that in order to pursue the question of Surrealist composition further, at the very least text should be removed from the equation. However, as shall be seen in subsequent sections, theatricality may yet offer some assistance.

3.2 Jani Christou's late works; associated concepts

The composer Jani Christou was unfortunately killed in a car crash in 1970, just as he was most fully exploring his compositional concepts of praxis, metapraxis, protoperformance, continuum, ritual, transformation, and eclipse. A more thorough guide to these can be found in Andriana Minou's comprehensive thesis on the subject⁹⁵, which among other things gathers and exhaustively analyses the composer's fragmented notes and writings. However, I have summarised them briefly in the table below.

⁹⁵ For more information see Minou, 2010: Chapter III

Table 11: Summary of Christou-ian concepts

Concept	Explanation
Praxis	An action consistent with the logic of a work (established by the work itself so far, by knowledge of the composer's oeuvre, by knowledge of musical fashions, etc)
Metapraxis	An action that strains against or contradicts the current logic. As highlighted by Minou (and Christou himself), this concept is very difficult to pin down, however it is clear that: <ul style="list-style-type: none"> a) metapraxis can only exist in relation to praxis and logic b) via repetition, metapraxis can become a praxis of the work's unfolding logic (if through repetition it becomes part of our expectations), and c) what constitutes metapraxis must be adjusted to the period in which one lives (For example: if Haydn's surprise counted as metapraxis, it might not in 2019)
Protoperformance	"[T]he rituals of renewal which were performed by primordial people... [during]... the time before history, the time during which the Jungian archetypes of the collective unconscious were being formed, the era of myth" (Minou, 2010: p44)
Continuum	"[T]he neutral ground on which a system and an anti-system that opposes the system, confront one another" (Lucciano, 2010: 113) In Christou's late pieces and Minou's own interpretation of the graphic score for Christou's Epicycle, the continuum is a simple sonic element, which at times grows almost imperceptibly in amplitude. Its functions are to bind the work sonically (providing a more empirical element against which other elements are more phenomenologically experienced), and to create a growing reservoir of (audible) energy, which feeds and amplifies the energy of the ritual
Ritual	A performance whose aim it is to compel the audience to submit to a state of observation-participation. They should be drawn partially out of their observer position into being something of a participant; the ritual should thus engage with them psychically at what could be called an unconscious level. (The opposite might be an observer-controlled appraisal of an aesthetic 'artefact', especially one known or understood in advance)
Eclipse	In the course of a work, an event that aims to eclipse all other factors. The intended effect is similar to that of a lunar eclipse on prehistoric humans: being vividly aware of the cycle of the moon (: growth → diminishment →:) but having no knowledge of history, they may have been deeply confused and/or disturbed by an eclipse)

In this quest for Surrealist music I have focused initially on metapraxis, while also highlighting my attempts to draw from other Christou-ian or Surrealist concepts. The piece *18 kisses with eyes closed*

was the first work in which I directly considered Jani Christou's concepts and attempted to draw from them in developing a twenty-first century compositional methodology; metapraxis was the element with which I most consciously chose to experiment in that piece. Further pieces examine metapraxis in different ways, while also considering the usefulness of other quasi-Christou-ian concepts.

3.2.1 Jungian archetypes; brief review of related research (Emfietzis, Butler)

Before proceeding to attempt to link Jani Christou with Surrealism (in section 3.3), it is useful to first summarise the Jungian concept of 'archetypes', not least because it was a great influence on Christou⁹⁶. I shall also briefly examine two recent, relevant doctoral portfolio commentaries⁹⁷, in order to contextualise my work more clearly.

Whereas Freud argued that certain psychic reactions to external stimuli (for example) always had a developmental explanation, i.e. were the result of accumulated or specific experiences from the individual's childhood⁹⁸, Jung argued in *The archetypes and the collective unconscious*⁹⁹ that the human mind is born preconfigured to react to certain specific stimuli; the forms that each of these stimuli represented were collectively termed 'archetypes'. These archetypes usually take the form of certain human figures (such as 'the mother') and can, for example, be found ubiquitously in myths and legends. This concept of such archetypes shared among all humans is particularly relevant to this research, firstly because Jani Christou's brother Evangelos was a student of Jung and advanced this theory in his own work (as well as writing the highly influential *The Logos of the Soul*, which according to Minou was a great influence on his brother Jani¹⁰⁰), and secondly because the existence of certain stimuli to which the human mind may predictably respond at an unconscious level could be of great interest to the Surrealist composer, just as the Surrealist artists and writers wished to evoke dreams, trigger unconscious associations, etc. However, given the differences between Freud's and Jung's theories, it should be noted that this potentially leads me beyond Surrealism.

⁹⁶ See Minou, 2010: pp.32-34

⁹⁷ Emfietzis, 2011 and Butler, 2016

⁹⁸ See Freud, 1973 – covered extensively

⁹⁹ Jung, 1959 – covered extensively

¹⁰⁰ See Minou, 2010: pp.32-34

A recent doctoral portfolio commentary – that of Emfietzis (2011) – has referred directly to Jungian archetypes. This work, along with that of Butler (2016), additionally refers to the Christou-ian concept of *metapraxis*. However, these works are distinct from my own in that neither approaches Surrealism in any way. In fact, both describe the influence of Kagel's work¹⁰¹, while in section 3.3 I shall argue the clear distinction between Kagel's work and Surrealist concerns (and my own theatrical pursuits in composition). As for metapraxis, Emfietzis argues that his works' theatrical considerations (contextualised in staging, for example) represent metapraxis against the praxis/praxes of their musical counterparts¹⁰². While this dichotomy is presented as a clear basis of his work, there is no direct or implied connection to Surrealist considerations, nor do I find any attempt to evoke the 'charged' atmosphere I first found in David Lynch's work. Similarly, while Butler's piece *My Life In Ventriloquism* (2012) explores *metapraxis*¹⁰³, Butler explains that its aim is to grant agency (during the performance) to the audience¹⁰⁴, in terms of their questioning of which sounds are emitted by the clarinet and which form elsewhere. There is no other relation to my research I would argue that Butler's intentions for the audience are distinct from my work's core intentions.

3.3 Jani Christou vs. Surrealism: an exquisite corpse?

In this section I shall attempt to compare Jani Christou's late work to Surrealism, as a basis for adapting some of his compositional concepts.

3.3.1 Christou and metapraxis, Jung, and 'soul'

Despite being difficult to pin down, the concept of metapraxis appears to fit comfortably with Surrealism. Its requirement to strain at or break an established logic and its necessarily existing in relation to that logic identify it as a parallel to important, core concepts of Surrealism addressed in **Chapter 1**, such as the surreal's symbiotic relationship with the logical. Indeed, despite there being no record of Jani Christou referring to Surrealism, metapraxis might usefully be viewed as the composer's articulation of core Surrealist concepts in a mid-twentieth-century musical context. Perhaps the

¹⁰¹ See for example Emfietzis, 2011, p.26 and Butler, 2016, p.16

¹⁰² E.g. Emfietzis, 2011: p.26

¹⁰³ See Butler, 2016: pp.31-40

¹⁰⁴ Ibid: p.31

strongest evidence supporting this assertion lies in the psychoanalytic roots shared between Christou's compositional concepts and Surrealism: both appear to branch off from understandings of the unconscious and express themselves in the service of engaging it. For example, while Breton's work was rooted in that of Freud, it seems clear that Jani Christou's work was heavily influenced by that of his Jungian psychoanalyst brother Evangelos¹⁰⁵. Minou, for example, supports this link via her conclusions regarding the relationship between Jani Christou's work and Jung's work on the archetypes:

My encounter with *The Logos of the Soul* cast light on new aspects of Jani Christou's music, and enforced my belief that his music is deeply and intentionally archetypal, or perhaps the composer's way to 'condition' the archetypes in the context of his conceptual framework.

(Minou, 2010: p.34)

In the same paragraph, Minou additionally offers two statements from each Christou brother respectively, in which a reverberation of the goals of Surrealism might be found:

'The function of music is to create soul, by creating conditions for myth, the root of all soul; where there is no soul, music creates it. Where there is soul, music sustains it.'

(Christou, J., in Minou, 2010: p.34)

'The lack of a logic of the soul means that our age is full of the dread (Angst) of a soul, our age has lost its means of recognising and of expressing that soul' ¹⁰⁶

(Christou, E.; *ibid.*)

Late us now pause to place these potentially mirrored elements side-by-side:

¹⁰⁵ See section 3.2.1

¹⁰⁶ See section 1.2.1 and consider the Surrealists' notion of liberating humankind

Table 12: Summary of intentions/means of Surrealism pertaining to Christou

<u>Surrealist intentions/means</u>	<u>Historical Surrealism</u>	<u>Christou (Jani)</u>
- Root: engagement with the unconscious	Quasi-Freudian perspective	Jungian; Christou-ian (Evangelos)
- Use of an art form as a means to said engagement	E.g. novel; painting	Music-theatre in parallel
- Employment of elements that cannot be rationalised as part of an intellectual logic	E.g. Dalí's melting clocks	E.g. <i>Anaparastasis III</i> : pianist failing to play the piano
- 'Liberation' via invocation of psychic factors beyond the intellectual	E.g. unconscious association	E.g. focus on 'soul' (as defined by Christou, E. ¹⁰⁷) and Jungian archetypes

3.3.2 Christou's theatricality

Before wrestling with the question of whether Christou's late works can be dubbed sufficiently Surrealist, it is important to consider their starkly theatrical nature. In her thesis, Minou presents and closely examines one of Jani Christou's late works – *Anaparastasis III: The Pianist* (1968) – as a prime example of Christou's application of his concepts highlighted above. However, what is immediately clear from a performance of *Anaparastasis III*...¹⁰⁸ for example, apart from the surreal¹⁰⁹ nature of the piece, is that there is also a strong, continuous theatrical element. The pianist need arguably not be a pianist at all¹¹⁰: their performance is almost entirely theatrical, i.e. visual and dramatic, with a strong, engaging direction or narrative. Additionally, while the ensemble is required to play throughout the piece, at times their actions could also be described as theatrical, in terms of their importance as part of an ongoing, visual narrative, form, or contour. This identification of a strongly theatrical element in a work identified as being of prime relevance to questions about Surrealism and concepts such as metapraxis could be important. For example, as was hopefully clear in section 1.2, I had even then not been convinced that it is possible to realise Surrealist intentions by 'just' writing music.

¹⁰⁷ See Christou, E., 1963: pp.40-48

¹⁰⁸ See for example: https://www.youtube.com/watch?v=7qgtxsYJ_8w

¹⁰⁹ As Prof. Rijnvos described the experience of watching it

¹¹⁰ In fact at the première the role was played by an actor: Grigoris Semitekolo

Having touched on the theatrical elements, it is important to separate Christou's theatricality from that of say, the composer Kagel, although there may be stark similarities. Fortunately however, Minou has already done so¹¹¹: she initially presents the problem of similarity before separating Kagel's theatricality (as "an extension of expressive technique"¹¹²) from that which is required in say, Christou's *Anaparastasis III*:

It looks as if *Anaparastasis [III]* does not require 'theatricality' from the performer, but a real *experience* of the score, something that goes beyond the practices of the avant-garde movements of Christou's time (Minou, 2010: p.68)

Finally, Minou juxtaposes the "sense of rituals"¹¹³ in Christou's late works with an "ironic and often humorous character"¹¹⁴ found in many of Kagel's pieces¹¹⁵, as well as their lack of a "mystical/mythical dimension, which is fundamental in Christou's compositions"¹¹⁶.

As an additional word of elucidation on Christou's theatricality, it should be explained that in *Anaparastasis III*, the musical and theatrical narratives run to an extent in parallel: that is, there is evidence of them mirroring each other in form¹¹⁷. The *continuum* is of vital assistance here: for example, in *Anaparastasis III*, it changes in volume and intensity according to the changing visual intensity and clarity/confusion on stage. Although the sonic form of the performed sounds is not as smooth as that of the tape, nonetheless by plotting its 'high and low points', i.e. loud and quiet moments, we see that overall, it follows the theatrical contour.

Having contrasted Christou's theatricality with Kagel's however, it is time to probe the question: do the similarities between the Surrealists' intentions, Christou's late works, and my own aspirations mean that Christou's late work offers me a pathway to 21st-century Surrealism? Breton's aim with his invention of

¹¹¹ *ibid*: p.36; pp.68-9

¹¹² *ibid*: p.68

¹¹³ *ibid*: p.68

¹¹⁴ *ibid*: p.69

¹¹⁵ And entirely absent from Christou's (see Minou, 2010: p.69)

¹¹⁶ *ibid*: p.69

¹¹⁷ I shall attempt to adapt this 'tandem form' approach in the context of *18 kisses with eyes closed* and, more specifically, *Trailer* and *Earthquake*

Surrealism was to liberate (hu)mankind from the mental shackles of everyday life and from elitism in literature and art by engaging more fully with the unconscious, as opposed to engaging with the intellect's ability to consider the emotional or the aesthetically pleasing. Christou's articulation of metapraxis as that which strains against an existing logic creates strong reverberations in the approaches of Surrealism, as does his quest for 'soul'. Beyond this, his employment of the concepts of protoperformance and ritual are intended to prevent the audience from sitting back and considering the beauty or aesthetics of the musical object being presented to them; they do this by blurring the lines between the roles of musician, actor, and audience¹¹⁸.

3.3.3 Was Christou sufficiently Surrealist?

In tackling this problem and considering the apparent parallels between core Surrealist intentions and elements of Christou's late compositional methodology, a problem immediately emerges: the available Surrealist examples are *historical*, even in relation to Christou¹¹⁹. In order to create a valid match, we would be required to reanimate Surrealism, extrapolate its appearance and function in the late 1960's¹²⁰, and implant them into the musical currents of the time, not to mention wrestle extensively between Breton's understanding of Freudian principles and Christou's of Jung's. At this juncture, it still appeared that there was significant overlap between my 'surreal' intentions and Christou's¹²¹, similar to the Surrealists' before us; however, already Christou's late work felt much more relevant to my own path than Surrealism, due in no small part to the former having been *musical*¹²². Christou was first and foremost a composer. What is more, metapraxis felt like it contained something powerful for assisting in the creation of a 'surreal' experience.

At this point in my research, I first began to wonder if Surrealism was behind me and something else lay ahead¹²³. Whatever this was, it would need to avoid simply continuing Christou's research after a fifty-year break. However, I was satisfied that Christou's later aims and methods sufficiently lined up with

¹¹⁸ See Minou, 2010: p.67

¹¹⁹ And to compound the problem, Christou is historical in relation to me.

¹²⁰ I.e. Christou's late period.

¹²¹ Similarly to the Surrealists' before us.

¹²² As well as more recent.

¹²³ Although I shall continue to use the word 'surreal' liberally as it is often suitable and convenient in describing my intentions and certain aspects/elements of my pieces.

those of the Surrealists to warrant investigating their adaptation to twenty-first-century composition¹²⁴ and that this could only be prosecuted in the composition of music that included theatricality. Therefore, the path was divergent but clear and metapraxis offered itself for investigation. However, a further challenge immediately arose: that of adapting it to a twenty-first-century Western art music world.

3.4 Metapraxis in 2019: a problem

My composition *18 kisses with eyes closed* (featured in section 3.5.1) was an experiment in adapting Jani Christou's concept of metapraxis to a twenty-first-century composition methodology. This experiment was fraught with difficulty, not least because fifty years have passed since Jani Christou's late works and in that time contemporary art music has developed and diversified significantly. Christou's work was to an extent unprecedented, whereas in 2019 it could be said that we have, relatively speaking, 'tried everything'. This presents the problem of how an audience can be presented with effective metapraxis, when perhaps nothing is left to significantly strain at the logic of musical composition.

In order to try and engage with this problem, perhaps it is worth risking an oversimplification. If one considers Christou's work in the context of its time it could usefully be viewed as somewhat modernistic – in the sense of it breaking new ground in music. If, using a simple image, we visualise the development of Western art music from the end of the second world war to today as an inverted equilateral triangle, the narrow point is placed at 1945 and the wide, flat 'base' rests at 2019: thus we can usefully simplify Western experimentation in composed music and its 'widening' over the last seventy years. Christou's late composing is found only a relatively short way along this widening path, therefore it is useful (albeit perhaps simplistic) to present his contributions as modernistic in comparison to those of an art music composer today. Simply put again, so many things have been tried and catalogued that today, one can select from a vast collection of 'aesthetic artefacts' and contribute interesting music via recombination and/or select musical criteria at will for presentation in their own, compartmentalised context. Returning to the problem of modern-day metapraxis, in this simple comparison lies perhaps the seed of something useful. I propose therefore the following axiom: that composing in an era in which so much is

¹²⁴ In service of achieving our shared (or at least overlapping) goals.

already 'acceptable' and 'known' requires that each new work establish its own rules in order to communicate itself, unknown as it initially is (due to there being no overarching set of aesthetic rules). Of course, certain restrictions apply in certain cases: one may expect for example a particular aesthetic framework or certain artistic filters from the work of a composer – or even say, ensemble – with whose preferences we are familiar. However, in my opinion this simply reflects a broader human tendency to select from a wide range of characteristics a smaller number with which to identify oneself or one's work. Whether this is true or not, unless a composer tells us about their piece in advance (either via explanation or via our previous experience of their oeuvre), we may not know the mechanism until we experience it during the performance: we no longer have sufficient universal, overarching rules to inform us in advance. Logic and praxis are therefore vital: the composer must carefully consider, craft, and monitor the logic and praxes of each piece.

Perversely, it appears therefore that because so much is known, nothing is known: so much is available that we (theoretically at least) can expect very little. Therefore, logic and praxis must surely be communicated on a case-by-case basis in real (musical) time. If so, is metapraxis not therefore equally protected? If we can make few assumptions in advance about logic or praxis, does this open up the possibility for moulding and manipulating the expectations of the observer in real time and thus preparing them for effective reception of metapraxis? In Jani Christou's late pieces metapraxis would necessarily have to change according to the decade in which the piece was being performed; the exact form of the metapraxis could not be set in stone in the score as that which disturbed the expected musical logic of 1970 might fail in say, 1990. I therefore wish to argue the following: that whereas in the mid-twentieth-century metapraxis could easily be framed in relation to its era and what was at that time expected or unexpected of Western art music, in the twenty-first century metapraxis is most easily framed in relation to the isolated, previously unknown logic of the specific piece.

That being said, if we now consider the list of general or universal praxes identified in section 2.4, it could be argued that there are indeed certain overarching rules – or expectations – still involved in the concert music of 2019. As a point of interest, perhaps one could speculate that by focusing our audiences so hard on – sometimes – tiny realms of detailed interest we ripen the fruit of exploitation of those more general presumptions. Indeed, a magician's sleight of hand involves focusing our attention on a specific action or object, while the magician manoeuvres elsewhere...

At any rate it appears safe to conclude that contemporary exploration of metapraxis can best be pursued in either or both of these two strands:

1. subversion or challenging of the isolated logic of an individual piece and
2. subversion or challenging of the assumed norms, rules, and etiquette of the performance scenario.

3.5 'Surreal', 21st-century music via adaptation of Christou-ian concepts

3.5.1 18 kisses with eyes closed; metapraxis

The original musical material for this piece was written as a short sketch for a workshop at Durham University with the Ives Ensemble (Amsterdam). However, its reception by the ensemble was so favourable that they suggested it be developed into a much longer piece (*18 kisses...*), which would be premièred in a concert at Durham University later that year.

Musically this piece presents two quiet, contrasting sound worlds: one reminiscent of Morton Feldman's 1980's music and the other derived from short sections of Chopin's *Raindrop Prelude*. The string quartet plays the former while the piano plays the latter; both almost exclusively play quietly. During played passages there is no apparent synchronisation between the two groups; furthermore, the score prescribes a visible separation of the piano from the string quartet on stage. The asynchronicity or parallel travel of the two musical worlds is thus simultaneously presented in that which is visible. As seen in section 3.3, in Christou's late work the musical and visual (or theatrical) must be woven together, not in order to use theatrics as an extension of expression in a Kagel-ian manner but in order that the human expression can be experienced both aurally and visually and that the performance ritual contains a tandem organism of both of these elements. Throughout *18 kisses...* one will therefore find a direct relationship between the visual and the musical.

3.5.1.1 Eighteen kisses: musical materials and structure

The string quartet's musical material comprises eighteen¹²⁵ short gestures, each of which implies loosely diatonic harmony. Structurally however, pains were taken to avoid grounding the material in a harmonic framework: firstly, close attention was paid to ensuring that as far as possible, no two fragments might imply the same tonal centre and secondly, the order and frequency with which each fragment (re)occurs was for the most part randomised¹²⁶. Note that subtly different time signatures and durations are used for each fragment: the aim of this was, as far as possible, to avoid a pulse and instead distribute short, subtly different fragments across long time durations. Figure 2 below provides some examples of fragments:

Figure 2: Examples of string quartet fragments (in *18 kisses with eyes closed*)

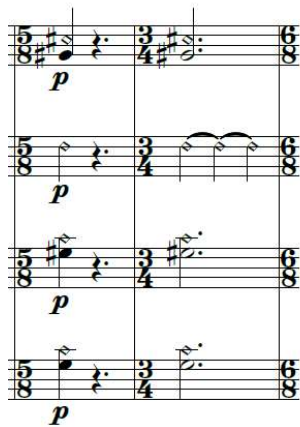
Figure 2 displays five musical excerpts from the score of *18 kisses with eyes closed*, illustrating string quartet fragments. The excerpts are arranged in two rows. The top row shows three fragments for a string quartet (V1, V2, Va, Vc) in 3/4 time. The first fragment (measures 30-32) is marked 'x3' and shows a short melodic fragment in V1 and V2. The second fragment (measures 33-34) is marked 'x2' and shows a short melodic fragment in V1 and V2. The third fragment (measures 116-118) is marked 'x4' and shows a short melodic fragment in V1 and V2. The bottom row shows two fragments for a piano (Pno) and string quartet (V1, V2, Va, Vc) in 3/4 time. The fourth fragment (measures 17-19) is marked 'x3' and shows a short melodic fragment in V1 and V2. The fifth fragment (measures 116-118) is marked 'x4' and shows a short melodic fragment in V1 and V2. The piano part in the fourth and fifth excerpts is marked 'poco vib.' and 'detaché'. The piano part in the fourth excerpt is also marked 'ppp'.

¹²⁵ This contributed to informing the title.

¹²⁶ For which I once again utilised the site <http://random.org>

Longer, relatively static chords are occasionally employed in order to provide rare moments of ‘pausing’ (such as at bar 15). In formal terms, the string quartet music could be said to metamorphose (albeit roughly by sections) from my original fragments into a short excerpt from Feldman’s *Piano and String Quartet*: the Feldman is first hinted at in bar 338 (Vc. harmonic), gradually emerges, and is fully realised by bar 412 (see fig.3 below).

Figure 3: Excerpt from Feldman’s *Piano and String Quartet* adapted for *18 kisses with eyes closed*



The string quartet music’s formal metamorphosis is achieved in several layers, the key moments of which are summarised in the table below. As can be seen, some coinciding between layers occurs, therefore the overall transformation should nonetheless consist of relatively clear sections. Note that a point of musical metamorphosis never exactly coincides with a theatrical event, action, or alteration: as such, the theatrical form subtly complements the musical one, winding together with it in a nonetheless shared, overall metamorphosis.

Table 13: String quartet’s metamorphic layers and points of metamorphosis (in *18 kisses with eyes closed*)

Metamorphic Layer	From bar(s)
Increase in tempo	172 200
Original fragments: increased volatility of length and increased repetition frequency limits (i.e. can be repeated more times)	172 271
Introduction of new fragments	332
‘Disintegration’ of string quartet (i.e. loss of perceived unison/coordination)	335
Transformation into Feldman excerpt	338

The piano begins playing at bar 27 and plays from three source materials (or ‘bands’), which are described in the table below. With the exception of the Chopin prelude, the pianist is given a degree of freedom within each ‘band’, in terms of which of its constituent fragments to play next. Note that at times, the piano pauses or freezes for long periods within a given period of one source material; the intention of this is to effect an overall, formal ‘fading in and out’ of the piano (and the pianist).

Table 14: Piano source materials (in *18 kisses...*)

Source Material	From bar
‘BAND I’: derived from first, major section of ‘ <i>Raindrop</i> ’	27
‘BAND II’: inspired by BAND I (e.g. reflect musically on its fragments)	Approx. 141
‘BAND III’: derived from middle, minor section of ‘ <i>Raindrop</i> ’	279
Short, repeated gesture lifted directly from ‘ <i>Raindrop</i> ’	361
Chopin – ‘ <i>Raindrop</i> ’ prelude (pianist plays this piece verbatim until instructed to stop at bar)	393 (to 450)

Note that these points of change do not directly line up with the string quartet, which is in keeping with the intention that the two entities journey somewhat side-by-side rather than moving in unison.

3.5.1.2 ‘The art of acting without acting’¹²⁷

I should like to emphasise at this point that in this piece, despite its theatrical elements, there is arguably no acting. A difficulty of composing this piece was that the Ives Ensemble are openly uncomfortable with having to act in a theatrical sense and admit their lack of ability as actors. If we assume that a ‘surreal’, ‘charged’ experience for the concert-goer requires that the composer employ theatricality¹²⁸, there are apparent difficulties in creating such a work for this ensemble. After deliberation, I arrived at the conclusion that whatever actions they were required to perform should not feel to them like acting and concluded that any theatricality must as far as possible be restricted to actions that the performers would ordinarily carry out in a concert, such as leaving the stage or looking at a specific member of the ensemble¹²⁹. Examples of these actions include the following:

¹²⁷ Paraphrasing Bruce Lee in the 1973 film *Enter the Dragon*: “My style? You could call it the art of fighting without fighting” (https://www.youtube.com/watch?v=o_YcwOd_Uow)

¹²⁸ As argued in **section 3.3**

¹²⁹ For example: for cues/entries

Table 15: 'Standard' performer actions creating metapraxia via context

<u>Bar(s)</u>	<u>Performer action(s)</u>	<u>Context</u>	<u>Metapraxia</u>
3	Quartet enter stage and observe 'standard' concert etiquette and preparations to play (e.g. bow as audience clap, tune up, establish pulse, ready selves)	<ul style="list-style-type: none"> - Pianist is committed to playing but frozen - Pianist ignores quartet and vice-versa 	Simultaneous 'performance in progress' (pianist) and 'pre-performance preparation period' (quartet)
245	Violin I leaves stage and goes backstage	Rest of quartet continue to play	<ul style="list-style-type: none"> - Performer departure usually restricted to 1) after performance or 2) problem such as broken string - Expansion of perceived performance space (to include backstage) - Separation of piece into two formal strands

In the case of any possibly incongruous theatrical actions (which were kept to a minimum), it would be necessary to instruct the performers to carry out the actions exactly as themselves, in order that they did not feel they were acting. In order to maximise the potential for each to achieve metapraxia, repetition should be avoided. Examples of these actions include the following:

Table 16: Incongruous theatrical actions

<u>Bar(s)</u>	<u>Performer action(s)</u>	<u>Context</u>	<u>Metapragis</u>
4	All freeze for 1'30" without pose or stylisation (i.e. without affectation)	From perspective of quartet involvement, piece has only just begun	- As yet no musical content presented, i.e. 'pausing' but not between musical sections - Time (vis-à-vis flow of piece) stops before it begins
183-9	Quartet rock back and forth (as if their heartbeats are jolting their bodies)	- Follows frozen 'pause' (which is now familiar due to repetition) - As yet no such 'non-standard' physical action has been performed	- Sudden, physically theatrical action follows long period restricted to 'standard' performer actions - Perhaps small possibility of audience empathising with nerves (i.e. pounding heartbeat)

Both of the approaches presented above ensure that the performers' theatrical actions are their own: even the incongruous actions must be carried out by the performers exactly 'as themselves'. Therefore, each performer's expression is true to themselves and closer to those of the audience, thus their own humanity is presented to an audience compelled to abide and continuing taking part. Should the performers be seen to be carrying out the execution of a theatrical action, i.e. a contrived visual action, the audience will observe this as a contrived action as it is 'further' from those human actions with which the audience empathise (rather than can appraise).

The principle at work here is comparable with Christou demanding that each performer carry out their own expression rather than mimic his, or Breton's demanding that Surrealist writing be anything *but* carefully crafted, or Dalí not showing a heat source sufficient to explain his melted clocks. With one exception¹³⁰, each non-musical action carried out in *18 kisses...* is one that the musicians may well carry out during any other concert, Surrealist or otherwise; in each case they are instructed to do so exactly as they ordinarily would. Should any actions be seen as theatrical 'materials', used and treated much like the musical materials, they will be logged alongside the musical materials and recognised in the context of the logic-praxis relationship of the piece, which would constitute a failure of my extra-musical

¹³⁰ The rocking-back-and-forth carried out in bars 183-9

intentions. By displacing ‘standard’ performer actions or suddenly presenting incongruous ones, it could be said that one invokes the twisted logic of dreams, in which characters may likewise be displaced or usual rules of the universe may appear not to function.

3.5.1.3 Metapragis in more detail

The table below presents each type of self-contained metapragis¹³¹ in *18 kisses*...

Table 17: Self-contained metapragis by type (all)

<u>Self-contained metapragis</u>	<u>Bar(s)</u>
Freezing for long periods (up to 1’30’')	4
	452 to end (pianist)
‘Rocking’ as if jolted by heartbeat	183-9 (quartet)
Leaving the stage during ongoing piece	245 (V1)
	448 (quartet)
Disrupting sound world from backstage/ presenting separate formal ‘strand’ (i.e. separate presentation of musical materials over time)	296-3-6 (V1)
Looking towards particular player or sound source without musical reason (e.g. for timing)	308-310
Re-entering stage during ongoing piece	342 (V1)
Hidden loudspeaker plays pianist’s disembodied music (broken ‘ <i>Raindrop</i> ’ Prelude ¹³²) while they are inactive	452-7
Not leaving the stage, although the piece has finished (i.e. transforming back into ‘normal’ person; remaining in performance state)	End of piece (pianist)

Let us now return to the argument in section 2.4 that there are certain expectations that the majority of concert-goers bring to a performance. These are critically important here because each could be claimed

¹³¹ As opposed to any ongoing, conceptual or formal metapragis

¹³² The tape was created by playing Chopin’s Prelude, Op.28, No.15 (*‘Raindrop’*) deliberately badly – rhythmically disjointed, highly disrupted flow – on an old, out of tune piano, and recording it on a mobile phone, in order to create a ‘broken’-sounding version of the piece previously played by the pianist

to represent a component or *praxis* belonging to the logic of concert etiquette, which is in part ‘performed’ by the audience (each involves a performer cue and an audience response). Examples are listed in the table below.

Table 18: General praxes of concert etiquette

<u>Performer cue</u>	<u>Audience response</u>	<u>Further action/response</u>
Enter/mount the stage	Audience applauds	Acknowledgement by performer(s) (usually)
Ready themselves (e.g. sit, place music on stand, tune/check instrument, etc.)	Settle in readiness for quiet observation (expectation that piece will begin shortly)	
Place (e.g.) hands in position to play then freeze	- Expect performer(s) to play imminently - Be silent (if not already) - Focus on performer(s)	Musicians play (if were waiting for final settling of audience or undergoing final, mental preparation)
Fermata	Remain silent (piece is ongoing)	
Remain on stage in ‘performance mode’	Assume piece is ongoing	
End of piece: bow and leave stage (may return for further bows) then not return (i.e. performers revert to human beings)	- Return to ‘normal’ (talk, etc.) - Act as they wish - Reflect on concert and pieces - Depart (either for interval activities or permanently as concert is over)	Performers may re-enter as ‘normal humans’) i.e. approachable, engaging audience members in conversation, etc.

In *18 kisses...* each of these is deliberately manipulated, i.e. the expected praxis is either not observed or is stretched out so far that the audience is left ‘hanging’, compelled to watch and perhaps wonder what will happen next. Let us now consider this alternative definition of metap Praxis:

‘a tension under the surface of a single medium which threatens that medium’s meaning barrier. An assault on the logic of the performer’s relationship to his own particular medium’

(Christou, J. in Minou, 2010: p.59)

In light of this I would argue that there is significant metapraxis at work in *18 kisses...*, taking the form of disturbance of the audience's expectations of concert 'rituals'¹³³. However, while this metapraxis is conceptually ongoing, I additionally intend to analyse the effectiveness of the self-contained instances of metapraxis.

Throughout the piece, periods of 'simply playing music' (e.g. bb.27-135) alternate with occurrences of metapraxis. This was a conscious decision during the compositional process, with the intention that each subsequent, noticable instance of metapraxis might cast doubt on the 'simply' element of the periods of 'simply playing music'. It is worth questioning the success of this intention. From one perspective, it could be argued that these periodic occurrences amount to 'switching it on and off'. Taking this one step further, a structural analysis of the piece could argue that this juxtaposition – ongoing logic→metapraxis occurrence→ongoing logic→meta... – creates a logic of its own, in which the periodic occurrence of metapraxis becomes a praxis of the piece's logic. Ultimately it is difficult to say for certain: another view of the piece could be that the metapraxis occurrences and the recurrent distortion of concert hall 'rules' combine to form a constant vein of metapraxis that lurks during the periods of 'simply playing music', suspending the audience in a continuous awareness that all is not as it seems. Therefore, in this piece logic, praxis, metapraxis, and their interrelationship appear to be from one point of view straightforward and from another more complex.

In conclusion, although I am not entirely satisfied that metapraxis does not inevitably become a praxis of the piece, I am satisfied with the presentation of the illogical against the logical and the ongoing distortion of standard concert hall etiquette. The audience feedback also suggests that the 'surreal' intentions of the piece were generally realised, for example:

- to leave the audience emotionally moved but unable to articulate exactly how or why
- to create tremendous excitement and/or expectation in the audience
- to make audience members acutely aware of each other and their joint participation¹³⁴

¹³³ In a non-Christou-ian sense

¹³⁴ Some audience members described how, during the long 'freezes', they became intensely aware of the other humans around them and indeed felt suspended in limbo

3.5.2 Metapraxis, continuum, and humanity in *Trailer*

3.5.2.1 Continuum – via tape

It was a conscious choice in this piece to employ Christou's concept of the 'continuum' in the form of a tape. As explained in section 3.2, in Christou's late pieces the continuum takes the form of a simple, sonic element, which may grow in amplitude in order to create intensification and expectation and increase the energy content of the ongoing ritual. In the piece *Trailer*, as in Christou's *Anaparastasis III: the Pianist*, the continuum takes the form of a 'tape' (i.e. an electronic track prepared in advance by the composer). This tape was manufactured from recordings of various of my electric cello improvisations: the materials were chosen for their lack of clear pitch content and their suitability for the creation of a smooth, gradual intensification. This intensification is achieved in three ways:

- an overall crescendo
- an overall timbral complexification
- an overall change from less noise to more noise

The intended function of this tape was in line with Christou's intentions for the continuum: to create a psychic reservoir for the audience and maximise their disturbance or provocation by any theatrical content. A difficulty of both loud volume and noise is that one cannot reliably predict how audience members will respond. To some, loud music and/or noise may be disturbing, to others they may be comforting, etc. Nonetheless by focusing on the objective truth that the tape presents a gradual heightening and intensification it could be argued that thus the chance for a correspondingly intense engagement of the audience can be maximized. It could likewise be argued in general terms that an overall crescendo in a piece of music creates a sense of expectation; certainly this approach was considered while developing the tape. However, an unforeseen function of the tape was that the increasing noise and volume bolstered Richards' confidence during performance. Why and how this worked – for example whether it likewise provided a psychic reservoir for her during performance, as it should for the audience – could be debated at length; suffice to say that Richards asked for the tape to be played more loudly because it increased her confidence. As an audience member I find overwhelming noise to be simultaneously exhilarating and comforting and self-analysis leads me to the conclusion that what satisfies me in this way is the yielding of control and the forcing of my attention onto something

too complex to reduce to a simple solution; whether or not this aesthetic consideration translates to other audience members in *Trailer*, I believe there is a strong case for the achievement of the tape's general intentions.

In addition, the tape functioned as a single thread of the piece with all threads effecting approximately the same form: a growth from 'less' to 'more'.

3.5.2.2 The musical vs. the theatrical

Before examining the theatrical content and any 'surreal', 'charged' elements, more consideration should be given to the musical-theatrical relationship, or perhaps more accurately, the combined sonic-theatrical entity. Aside from anything else, *Trailer* was also intended to be a piece of music, therefore even without considering logic and praxis it was important to craft the musical framework with as much care as any other musical composition. Additionally, I have previously argued that Surrealist intentions require a solid logical framework in which to function. A theatrical narrative with accompanying music would have represented failure; therefore during composition it was necessary to isolate the musical from any other factors and ensure that it was a robust entity in its own right, while also pairing seamlessly with the extra-musical content.

However, the musical form and content represent only a single strand of the piece, in which each strand more-or-less parallels the others. The musical form of this piece is, similar to the tape, simply a transformation from quiet to loud and from simple to complex. Likewise, in locational terms the sound also initially originates from behind the audience and finally from in front, via a period of more-or-less linear travel through the audience¹³⁵. Additionally, while the music played by the viola gradually increases from quiet and straightforward to loud and involved, this mirrors the growth of the tape. Similarly, the viola player's physical position creates a visible partner to this overall, directional growth: she begins based at the back of the room, relocates to the middle, relocates to the front and finally 'explodes' into intense back-and-forth movement. It was a deliberate decision to create this unified, multi-threaded formal entity: rather than to, say, juxtapose a theatrical form against a musical one,

¹³⁵ It is important to note that she must always direct herself towards the other player, who must at no stage respond to or acknowledge her in any way. The human dynamic presented here will be examined in section 3.6.2.3.

which in my opinion would likely create a less engaging object, the aim of this decision was to create a single, burgeoning entity that draws the audience into itself. Whether the theatrical intensification augments the musical or whether the sonic growth intensifies our engagement with the visual, it was my intention that there be only a single, intensifying entity, whose single-but-parallel form would prevent filtering by the audience¹³⁶, thus maximising their engagement. I believe therefore that the resulting immersive experience leaves the audience feeling that ‘something’ is happening¹³⁷ and the connotations of this will be examined in section 3.5.2.3.

As with *18 kisses...* however, it was necessary that any theatricality be carefully considered, as the musicians involved are ‘just’ musicians. Upon consideration of *18 kisses...* and, for example, the physical rocking back and forth, it seemed clear to me that even asking musicians to perform the slightest out-of-character action would result in a theatrically-shaped artefact rather than an expression of the musician’s humanity, which – due to its incongruity with the subtle, underlying dynamic I hope to create and maintain in my pieces – would break said dynamic. For this reason, I decided to focus on specific aspects of the role of a musician, filtering these out for inclusion in theatrical ways. These fall into two categories:

1. the actions – physical and mental – involved in the preparation to begin playing a piece
2. the directionality of one player’s actions towards another, with which they are playing

The collection of category 1 actions was assembled after discussion with Richard Craig: I asked him to describe the processes of preparation through which he goes before playing the first note of a piece in concert. This process was then – with the addition of the assembly and cleaning of the instrument – simply mapped out over the total duration of the piece, in elongated sections. In isolation, Craig’s actions during the piece – perhaps especially since he has his back to the audience – create a gradually intensifying sense of expectation as he gradually grows from ‘player with disassembled instrument’ to ‘player about to play’; additionally, this formal thread mirrors the others. As before, it was vital to instruct Craig to carry out these actions as himself, without affectation, lest they fail to convince us. It was my presumption that any actions that were not the players’ own would fail to pull the audience into any underlying, human dynamic.

¹³⁶ E.g. stop them from focusing solely on one aspect.

¹³⁷ As with my experience of certain of David Lynch’s films.

Category 2 focuses on the viola player, who must simply always play ‘to’ the other musician, as if performing any ‘ordinary’ musical dialogue, in which the performer must at times direct their actions towards their partner as part of the gestural components of performance. The assumption here was that concert-goers would either be familiar with musical dialogue or if not, would ‘tune in’ as they hopefully would when witnessing any true musical dialogue for the first time. In a broad sense, it could be argued therefore that her actions represent – or at least resonate with – praxes of the logic of presenting a musical dialogue. The ‘charged’ elements of the viola player’s actions, those designed to engage the audience at a subjective¹³⁸ psychic level, are threefold: firstly, there is no reply from her partner (despite her increasing attempts to engage him); secondly, the directionality of her playing is stretched from ‘passing on’ a musical phrase to form an entire piece; and thirdly, there is a grey area in which a somewhat Jungian principle may be found¹³⁹.

The final theatrical consideration concerns ‘breaking the fourth wall’. Considering the blurring of the roles of performer, audience, etc. discussed in section 3.3, it could be argued that introducing the viola player and her sound *behind* the audience (assuming they are facing the stage) dislocates her from her usual position (in many pieces) on the stage¹⁴⁰. In terms of the audience’s perception, it could equally be argued that not only aligning the audience with each performer (while the viola player moves in the direction they are facing towards the other, similarly-aligned musician) but having the viola player arise from the audience maximises the psychic alignment of the audience with any human dynamic created by the viola player’s performance¹⁴¹ and the sound world. A conclusion of this however is that the score should perhaps be amended to ensure that wherever possible, the audience be aligned in this way.

3.5.2.3 The unconscious and subjective humanity

An anonymous friend once told me that, “a difficulty of the unconscious is that it is hard to quantify”. In music, anything concerning subjective experiences may be difficult or impossible to predict let alone control. However, the hypothesis I wish to present in this section is that by understanding and

¹³⁸ Subjective in terms of these actions resonating with the onlookers’ own experiences

¹³⁹ Which will be examined in section 3.5.2.3

¹⁴⁰ Note that in the première, the audience faced forwards, towards the stage

¹⁴¹ See section 3.5.2.3

identifying subjective human dynamics or experiences that are nonetheless common to enough people, it may be possible, in music with theatrical elements, to predictably activate or engage the audience at an unconscious level via presentation of the same. In other words, I hypothesise that by presenting human dynamics or say, states with which the audience can empathise (due to having an unconsciously-stored template), the composer can thus activate this psychic content. Such pieces would need to present a ‘window’ into the subjective humanity of the musician(s) involved and would require that the musicians themselves possess the necessary template(s).

My research into the unconscious has been limited to the work of Freud, Jung, and Evangelou Christou; for brevity I shall limit my focus to the first two, with the justification that they contributed greatly to our understanding of the unconscious. As explained in section 3.2.1, a major divergence of Jung from Freud concerned whether psychic reactions to certain stimuli were programmed by childhood experiences or whether the human mind was actually born hard-wired to respond to them. Regardless of where we sit, these both argue that certain external stimuli will trigger responses in the unconscious mind, i.e. reflex psychic responses, with emotional content. If such a stimulus can be located on a musician or in the dynamic between musicians and – vitally – if it can be presented in a way that only allows the audience to engage with the musicians’ point of view (rather than view their actions either as those of an ‘other’¹⁴² or as part of an appraisable artefact, as in Kagel’s music), I hypothesise that this is a pathway to a highly charged experience, i.e. to invoke Breton,

“the enabling ‘capillary tissue’ [to]... the interior world of emotions”
(Breton in Esman, 2011: p.175)

Considering the limitation that, as with Surrealism, the object must not be accessible for consideration solely at arm’s length, it could be argued therefore that any stimulus the composer wishes to present must not allow the audience solely to appraise it consciously. It would therefore be necessary to consider human dynamics or experiences that may be ‘sensed’ rather than ‘seen’, i.e. with which we engage at an unconscious level, as well as considering that the audience feel themselves aligned with the performer’s/-s’ subjective point of view.

¹⁴² Vis-à-vis audience vs. performer

In *Trailer*, this would therefore require that any stimulus attached to the viola player cannot be ‘relegated’ to the level of identification at a conscious level as a component of the piece. In other words, any conscious appraisal on the part of the audience must be occupied with the musical and theatrical actions – i.e. those elements that present a logic and its praxes – in order that the unconscious is free to engage with anything else. At this point I must beg patience in following my ‘hunch’: years of experience of psychoanalysis tend to result in a deeper awareness of humanity and its underlying dynamics and I – to speak plainly – trusted my intuition and proceeded on the basis that the audience would be engaged by a particular dynamic. This dynamic is simply that the female viola player, over the course of the piece, is trying increasingly hard to engage with the male flute player, who is entirely preoccupied with his own task and utterly ignores her. Consider again the necessity that each musician carry out the contributory actions as themselves, in order that the audience empathise with their subjective viewpoint. The viola player’s direction towards him, her increase in volume and intensity of playing/vocalisation, and her increasing proximity to and movement in relation to him all fail to elicit a response. The ‘hunch’ is that a sufficient proportion of the audience would, over the course of their lives, have encountered this dynamic with sufficient frequency or intensity that it had created an unconscious template, which would cause them to empathise with (i.e. subjectively relate to) the viola player’s plight. I would argue that this would not function as effectively (or at all) if the musicians were given instructions that would cause them to act (in the theatrical sense), as it would split the entity-comprising-multiple-parallel-strands into one with juxtaposed facets, thus allowing the audience to be observers and appraisers¹⁴³. As usual I eschewed programme notes for this piece, therefore the audience at the première were uninformed before it commenced. As an interesting aside, audience feedback was overwhelming, e.g. one anonymous audience member described the experience as “like watching David Lynch’s *Eraserhead*”.

To summarise then, while it is indeed difficult to tackle or quantify the unconscious, I would argue that by understanding the nature of subjective experiences one may be able to recreate the circumstances – objectively, one might say – in which to reactivate those experiences for both performer and audience alike. It is pleasing that this resonates with something of Surrealism: the audience must be engaged at an unconscious level, of course with the help of a robust, logical framework. Perhaps it could be said that if the framework is sufficiently well-built it becomes invisible, allowing anything else – such as the

¹⁴³ i.e. ‘audience members’ in clear contrast to ‘performers’

beauty of music – to take full effect, although the most interesting question for the future is: to what extent can this most effectively be done with musical works¹⁴⁴?

3.5.3 Praxis, metapraxis, and continuum in *Earthquake*

Earthquake combines three formal layers or elements, which durationally fit inside one another like Russian dolls:

Table 19: Formal layers/elements in *Earthquake*

Formal layer/element	Relative duration
Short piece <i>Theme on British Fantasies</i> for large orchestra	Shortest
Juxtaposition of <i>Theme</i> to rehearsal carried out on stage (praxis→metapraxis)	
Overall piece, <i>Earthquake</i>	Longest

While the wider approach with this piece – and my hopes for its ‘charged’ power over the audience – draws from considerations of the assumed praxes of the concert hall, at the same time it attempts to utilise the concepts of *logic* and *praxis* in more than simply the construction of a ‘straightforward’ musical vehicle. The revelation of a different logic – that of the rehearsal – from ‘behind’ an assumed logic could be said to constitute metapraxis; I will furthermore attempt to argue that its presentation during a concert could constitute ongoing metapraxis. Furthermore, in a similar way to *18 kisses...* – from which the audience must depart while the pianist is still involved – in *Earthquake*, consideration was made of the continuation of the concert experience beyond the time during which the audience actively participates in it. Lastly, as with *18 kisses...*, the piece seeks to exploit suspension of the audience in time and/or uncertainty on their part as to whether the time is right to apply an audience-associated praxis (such as clapping).

¹⁴⁴ As opposed to purely theatrical ones

3.5.3.1 Logic vs. praxis I: the piece within the piece

The piece *Earthquake* contains within itself a short piece¹⁴⁵ entitled *Theme on British Fantasies*.¹⁴⁶ Although the latter was written as a non-Surrealist piece in its own right, it was intended from the outset to be the basis of the larger piece, *Earthquake* and the concept of the latter¹⁴⁷ was planned out first before a single note of the smaller piece was written. Although there neither was nor is any political intention behind *Earthquake*, when I began writing *Theme on British Fantasies* it rapidly became something of an outpouring of my feelings concerning Brexit. Although *Theme...* itself is not programmatic and the choice of materials was largely intuitive, periodic analysis during composition revealed a recurring habit of ‘disturbing’ or ‘distorting’ mostly well-known, British musical themes. Often these are rhythmically distorted; usually this is to corrupt the melody’s usual flow of time.¹⁴⁸ Examples of this treatment include the following:

Table 20: Examples of ‘disturbance’ of (usually British) musical themes

<u>Bar(s)</u>	<u>Instrument(s)</u>	<u>Theme</u>	<u>Composer</u>
1-9	Db., Va., Bsn.	<i>God Save the Queen</i>	Anon.
14-16	Vln.2	<i>London Bridge is Falling Down</i>	Traditional
14-24	Fl., Ob.	<i>When a Knight Won His Spurs</i>	Stowey, Vaughan-Williams
39-47	Vc., Db., Tba., B.Tbn., Tbn.	<i>God Save the Queen</i>	Anon.
99-104	Strings	<i>On Ilkla Moor Baht ‘at</i>	Trad.
143-149	Bsn.	<i>Rule Britannia</i>	Wood

Theme... was written following a period of closely studying Varèse’s *Amériques* and the orchestral sets of Charles Ives. In these pieces I identified the following two fundamental principles, which appealed to me greatly:

¹⁴⁵ Approx. 5mins.; also for large orchestra

¹⁴⁶ A play on such titles as *Fantasia on British Sea Songs* (Wood) and *Fantasia on a Theme by Thomas Tallis* (Vaughan-Williams); excerpts from both of these are included in *Theme on British Fantasies*

¹⁴⁷ The title was intuitively chosen after writing the piece

¹⁴⁸ This technique was borrowed from Ives’ orchestral writing

Table 21: Principles identified in Varèse's *Amériques* and Ives' orchestral sets

<u>Principle</u>	<u>Identified in</u>	<u>Details</u>
Layering of musical lines	Ives' orchestral sets	Does not require (and perhaps avoids) rhythmic coordination
'Capricious' or 'energy-determined' form	Varèse: <i>Amériques</i>	Form could be perceived via energy fluctuations (where energy is determined by volatility, dynamic level, and/or textural intensity)

These two principles are employed throughout *Theme...*. Some examples are listed in the two tables below.

Table 22: Employment of Ives-derived principle in *Theme...*

<u>Principle</u>	<u>Example bars</u>	<u>Details</u>
Layering of musical lines	1-10	
	14-17	
	39-47	Includes quotation of opening theme from Tchaikovsky: symphony no.4, first movement
	99-142	Includes themes: - Vaughan-Williams: <i>Fantasia on a Theme by Thomas Tallis</i> - Elgar: <i>Nimrod</i> (from <i>Variations on an Original Theme</i>)

Table 23: Employment of *Amériques*-derived principle in *Theme...*

<u>Principle</u>	<u>Technique</u>	<u>Example bars</u>
'Capricious' or 'energy-determined' form	Sudden switch to material not related by tonality, rhythm, metre, etc.	Throughout
	Avoiding (where possible) formal development via metamorphosis of a single line	51-2
		88-9
		98-9

After periods of intuitive writing, close analysis of the work was carried out in order to determine whether these principles were being upheld and were underpinning the piece. During this process of

analysis it became clear that a third principle was required, in order to ensure that neither of the first two became lost: that of momentum. Given the intended short duration and capricious form, as well as the loud, chaotic, volatile nature of the originally-sketched material (included for example in bars 1-38), it was necessary to maintain a constant sense of momentum, lest the piece ‘settle’ and lose its focus. Examples of how this might fail include:

- quiet, static texture continuing beyond short, formal ‘pause for breath’
- exposed single melody, i.e. straightforward mono-/homophonic texture

(Bars 48-51 are an example of attempting to avoid the former: the quiet relief is so short that we should not be able to ‘settle’)

In order to maintain this momentum (especially during the final section: bb. 99 to the end), a simple structural device was adapted from Varèse. While *Amériques* is for the most part volatile in form, a simple perspective on its formal completion or closure could be that Varèse ‘squeezes’ the final section into something stable and repetitive (albeit violent), which drives us in a straight line to the finish.¹⁴⁹ Having attempted to employ a similar formal volatility in *Theme...*, I chose to apply a constant *accelerando* to the final ninety seconds. However, since such a long *accel.* might risk being too gradual, even imperceptible, it was broken into stages, at the end of each of which we ‘shift up a gear’ in order to accelerate further. Examples of this gear-switching include bars:

- 173-4
- 196-203 (intermittent *rall.* sets up final stage of *accel.*)

Note that from bar 197 to the end (of *Theme...*), while the tempo undergoes a constant *accelerando*, the rhythm of the dominant theme (*Rule Britannia*) gradually slows down, doing so via a cumulative elongation of note durations. As such, while the theme announces its completion with the traditional practice of slowing down at the end, percussion and conductor (the latter as a visual element here) accelerate until the finish. Combined with the increasingly insistent, Varèse-like clusters in the winds and

¹⁴⁹ In *Amériques* this is begun by the loud, swelling clusters at fig. 44 and is thereafter dominated by the loud triplet figure beginning at fig. 49

brass, it could be argued that this total combination achieves a sense of arrival and completion without losing the constant increase in intensity.

3.5.3.2 Logic vs. praxis II: the rehearsal

At the end of the initial playthrough of *Theme...*, the conductor must act as if leading a rehearsal on the piece and having just finished a rehearsal playthrough, with instructions on which section of *Theme...* to play and in which order. They are additionally given instructions on what to say: these instructions are phrased in such a way that ensures that they do not attempt to act but rather behave exactly as they would if leading any other rehearsal.

I would argue here that from one point of view this section of the piece simply presents a not-unknown logic: that of the rehearsal. Aside from the challenge of ‘acting without acting’¹⁵⁰, instructing the conductor to carry out their normal role in rehearsing their orchestra should ensure that each action they perform constitutes a praxis of the logic of rehearsal-leading. Similarly, if the orchestra respond as if in rehearsal, their actions should qualify as praxes of the same logic. There is of course the possibility that audience members may not know how a rehearsal is carried out; nonetheless I am satisfied that as long as they are able to hear and understand the conductor’s language, it will become sufficiently clear what conductor and orchestra are doing.

I would therefore argue that what occurs at this stage is the juxtaposition of a new logic (the rehearsal) against the original one (the performance of *Theme...*). However, I would additionally argue that the conductor beginning to carry out a rehearsal during performance constitutes metapraxis, in that it sufficiently strains at – or even breaks – the logic of a concert performance. With metapraxis there is the danger that by continuation or repetition it can simply create a new logic; although in this case it at least raises the interesting questions of how audience members will respond to an ongoing rehearsal taking place in the concert and whether they will know what to interpret as signs of completion, etc. It is my intention that by changing to this logic, the possibility of relying on the praxes of being an audience

¹⁵⁰ See section 3.5.1.2

member – such as knowing or intuiting when to be silent, when to get up and leave, etc – is minimised and as such, metapraxism is achieved.

To close, at this stage I would present the following for consideration as surreal or ‘charged’ aspects of this component of *Earthquake*:

Table 24: Proposed surreal aspects (of rehearsal within *Earthquake*)

<u>Surreal/charged aspect</u>	<u>Further information</u>
Presentation of rehearsal during concert performance	Incongruous with expected ‘rules’, i.e. metapraxism
Denial/suspension of cathartic audience praxis	i.e. clapping, reflecting on the piece, etc.
Uncertainty as to how/when the piece will end	Additionally: ‘How will we know it has ended?’
Orchestral players miming, sonically replaced by tape	- Players are playing but not playing (i.e. no sound) - Players are transformed into thralls of the continuum (i.e. they become metaphysical entities)

3.5.3.3 Continuum; overall form; the question of duration

Once again, the continuum is centred on a tape, which plays a segmented drone (with a tonal centre of 440Hz). Each segment is played during a segment of the orchestra’s ‘rehearsal playing’; each is louder and more timbrally intense than the last (the first is a sine tone)¹⁵¹. Similarly to *Trailer*, there is therefore an overall escalation of intensity. However, aside from the segmentation, *Earthquake*’s continuum also differs from *Trailer*’s in that orchestra members mime while it is being played and its segmented escalation corresponds to an increase in the number of miming players. It could therefore be argued that, while *Trailer*’s continuum overlaps and meshes with e.g. the viola player’s directional movement and as such they exist in parallel, in *Earthquake* there is additionally a performative aspect that belongs exclusively to the continuum. Orchestra members transform from ordinary performers to silent ones whose sound is now part of the continuum. Whether and how this changes the relationship between

¹⁵¹ Note that the tape was made using the bank of oscillators residing in Studio 1 in Durham University’s music department. I am reliably informed that this equipment dates back to the 1970’s and has been in residence at the university since that time. It felt therefore wonderfully appropriate to use them to make the tape for my final PhD composition

visual performance, musical form, and any underlying dynamics does, I believe, become rather nebulous¹⁵². Nevertheless, I would argue that this transformation helps to relate the rehearsal actions (of the orchestra) to the overall musical form (as carved by the continuum): the transplanting of the players' sound to the continuum, which is responsible for creating an overarching form, establishes a conduit between the two. Additionally, it could therefore be said that this transplanting helps the rehearsal actions to become praxes of *Earthquake*'s overall logic.

As well as to grant an overall escalation and assist with the intensity of any Surrealist engagement, my two additional intentions of the continuum were:

1. to create a clear, overarching form and
2. to extend the duration of *Earthquake* before and after the concert performance

By segmenting the continuum it could be argued that it 'performs' actions consistent with its own logic, i.e. each occurrence is a praxis of the logic of 'reoccurrence with greater intensity' and, as with any segmented musical structure, its reoccurrence makes it a staple of the piece's form – a sort of Rondo form. However, there is the problem that within the concert, the continuum only begins after the full performance of *Theme...*. On considering this, the question arises as to whether, by having the continuum begin quietly during the orchestra's second played segment, over time the audience will be given the impression that the continuum has 'come from nothing', rather than there being a structural divide between *Theme...* and the events that follow.

Although I do not believe I am able to answer this decisively without hearing a performance, one element that may assist in approaching an answer is the quiet, background presentation of the drone – over loudspeakers in the foyer, etc – before the auditorium performance begins. The original intention of this, combined with similarly having the drone played in the foyer as the audience leave, was to effect metapraxis in the context of a certain concert logic: namely the assumption that the performance begins once the audience have entered the performance area and begun to pay attention. However, the additional possibility arises that the drone's quiet presence beforehand might help to achieve the overall intention of granting an overarching form – arching from beyond the beginning to beyond the

¹⁵² And perhaps in such nebulosity abides Surrealism

end. Before the final freezing (and departure), the orchestra are instructed to play an approximation of the drone very quietly, *crescendo dal niente*. The intention here is twofold: firstly, to cement the link between orchestra and continuum and secondly, to finalise the musical form created by the continuum, bringing it to the fore as a last on-stage occurrence; a live coda, perhaps, or a synthesis of the performed and the recorded. Naturally it is intended that the audience then hear the drone outside the concert hall; the intention here is to create a form of ‘time loop’ in which the usual process consisting of **‘outside world → experiencing performance → outside world + memory of experience’** is disturbed by eroding the boundaries between the two worlds. It could be argued that this echoes the aims of Surrealism: there is ambiguity as to when the music begins/ends and correspondingly, the audience suffer reduced control over their experience of it (since they usually enter, listen to the music, then leave). One could argue a parallel between this reduction of delineation and control and the following:

1. Breton’s intended bringing-together of the worlds of dreams and the intellect
2. the Surrealists’ intended reduction of our intellectual control over our lives and experiences

However, I have already highlighted the problems in linking modern work to a historical movement. In closing, I would like to present the following as not necessarily Surrealist aspects of the continuum but as means by which it might contribute to the ‘charged’, surreal, perhaps even metapragmatic atmosphere during (and after) the piece:

- Functions as growing ‘undercurrent’; escalation potentially increasingly charges the audience’s psychic batteries
- Helps to fracture orchestra (as collective players) into something metaphysical
- Creates metapragmatics vs. concert-hall logic regarding when the piece starts and finishes
- Creates a ‘meta-form’, which – like Lovecraft’s Cthulhu¹⁵³ – transcends the boundaries of the concert hall reality¹⁵⁴

¹⁵³ “[A] fictional cosmic entity created by writer H. P. Lovecraft and first introduced in the [1928] short story ‘The Call of Cthulhu’” (<https://en.wikipedia.org/wiki/Cthulhu>)

¹⁵⁴ Note that this latter qualification should be contrasted with the Cage-ian idea of opening up the concert experience and inviting people to experience music more freely and beyond it: instead this piece intends to present a vaster entity, which overrules their unconscious ‘decisions’ regarding when/where the musical form is contained.

3.5.3.4 Audience suspension; audience logic/praxes

This piece features three (potentially) long periods of freezing similar in purpose to those in *18 kisses...* .

These are:

1. when the orchestra finish playing the final selection from *Theme* and
2. before the conductor and half of the orchestra leave the stage
3. after half of the orchestra have left the stage, before the audience decide to leave

With each, the intention is similar to *18 kisses...*: to suspend the audience in a state of expectation, bound as they are to remain in their role as audience member until such time as the moment is resolved. However, *Earthquake's* instances differ in that these suspensions occur after a significant period of metapraxis, namely the rehearsal period. If the piece is successful, the audience will witness the following:

1. a 'straightforward' period of logic and praxis (in which *Theme* is performed entirely) followed by
2. a period of combined logic/praxis (that of a rehearsal) and metapraxis (as it becomes apparent that the performance was part of an ongoing rehearsal taking place during a performance) followed by
3. a further 'metapragmatic step' as the road disappears and they are suspended.

The intention is that by submitting to a logic that does not belong in the concert hall (that of the rehearsal) then being suspended, the audience are taken as far away as possible from the experience of assessing/appraising/intellectually enjoying an understood musical artefact in real time. In the second period of freezing, the intention is that by having half of the orchestra leave and the other half remain in a form of stasis¹⁵⁵, the audience is left somewhere between total immersion and retaking control by leaving when the concert has finished. Perhaps I could risk a parallel here with the feeling on waking that a dream is lingering in our minds, or with the psychoanalytic process of free association, in which the conscious mind is trained to 'step back' and observe/examine what the unconscious mind offers up:

¹⁵⁵ They are not performing music but equally are not carrying out the concert hall praxis of leaving the stage

my intention is for the audience to relinquish much of their intellectual or conscious control over the logic of the concert hall experience and instead be passive¹⁵⁶, naïve, and cradled in a state more nebulous than that which the intellect alone can rationalise.

3.5.3.5 Conclusion (reflection)

It is interesting at this juncture to look back across the distance (in time) between Surrealism and this piece. I believe a case could be made to argue the surprising, unsettling, confusing, even exhilarating or disturbing effects of various of *Earthquake*'s elements and I certainly believe that in many ways, this piece's intentions resonate with Surrealism, if we trace backwards to Surrealism's root intentions. However, the final chapter will review this journey more thoroughly, as well as completing the contextualisation of my work-to-date against Surrealism, therefore it is appropriate that any further reflecting be deferred.

¹⁵⁶ Although if my intentions are realised, the unconscious should certainly be active.

4: Conclusion

Sheriff Truman: The idea of all of this really came to you in a dream?

Agent Cooper: Yes.

(from *Twin Peaks*, 1990)

Morpheus: There's a difference between knowing the path... and walking the path.

(from *The Matrix* (film), 1999)

Morpheus: Stop trying to hit me and hit me!

(ibid.)

I almost wrote: "This journey began with Surrealism". However, it did not: it began with the surreal, 'charged' experience of watching David Lynch films, assisted by a thorough, personal understanding of psychoanalysis. Surrealism was offered by my supervisor Professor Rijnvos as an avenue of exploration and I do not consider it a coincidence that Breton's core intentions for Surrealism so closely mirror my own. However, satisfied that I exhaustively examined Surrealism's potential for offering the means of a suitable compositional methodology, I feel able to claim that the pieces I have written have gone beyond the confines of 'Surrealist'¹⁵⁷. Various criteria for applying this label to existing music have been examined in this commentary, for example:

- personal association of the creator with Surrealists
- application of Surrealist techniques such as collage or automatism

The first of these is impossible as the Surrealists (i.e. those persons involved in the Surrealist movement¹⁵⁸) are all dead. Furthermore, I have attempted to debunk the second of these criteria as simply creating facsimiles of Surrealist 'objects' and thus entirely missing the point. There is of course

¹⁵⁷ Although I reserve the right – beyond this thesis and by virtue of sufficiently parallel intentions and approaches – to refer to myself as a Surrealist composer! Perhaps a Surrealist revolution is exactly what music (and art) need?

¹⁵⁸ Which ended in 1966 (see **APPENDIX 1**).

the similarity in intention (and psychoanalytic roots) between Christou's late work and the Surrealists and this similarity created a trajectory, at the end of which, I feel confident in saying, are the pieces *18 kisses with eyes closed*, *Trailer*, and *Earthquake*. I feel satisfied that I have argued the necessity of a theatrical partner to the musical one (thanks to Christou), without which the 'aspiring Surrealist composer' would simply be writing music, with all its unpredictability regarding its audience's feelings and experiences. In final clarification of the trajectory Breton→Christou→Carroll, I offer the following map:

Original intentions of century-old movement

→ Interrupted¹⁵⁹ work of mid-twentieth-century composer

→ Applications of music and theatre in the 21st century

However, I still strongly feel that I have picked up the gauntlet from Breton and understand why he – more than once – 'culled' the Surrealist movement and excommunicated members on the basis that they were not doing Surrealist work. I also believe that while the evolution of the Surrealist movement via its various contributors was fascinating, not to mention profoundly important for the development of art, literature, etc in the twentieth century, nonetheless it is difficult to say for definite whether Breton's core, quasi-psychoanalytic ideas were achieved by the artistic, poetic, photographic, and cinematic approaches and styles that drew from them. Once more, I am reminded that "Surrealism was not a style of painting [and as] Breton said of poetry in 1923, 'It is not where you think it is. It exists outside words, style, etc. . . . I cannot acknowledge any value in any means of expression' " ¹⁶⁰, which I feel at least leaves open the possibility for continued exploration of the core aims. I still feel in my gut that while music lost out in Surrealism's revolution, I have at least found something that not only resonates with but also stands alongside its original hopes, if not necessarily winding the clock back one hundred years¹⁶¹. And I would like to think that both Breton and Christou would approve.

As I touched on in section 3.5.2.3, I am grateful to my long experience of psychoanalysis for an – I believe – deeper insight into people, their motivations and emotions, as well as the vagaries of the unconscious, therefore generally speaking I trust my gut, intuition, and ability to read (and empathise

¹⁵⁹ By his death in a car crash in 1970.

¹⁶⁰ Adès, 1974: p.57.

¹⁶¹ Which of course is the major problem, i.e. the long period of time since the Surrealist movement.

with) human states and dynamics. As such, I believe that some of my work is achieving what I originally set out to do: to create an experience that reaches *through* the conduits via which our unconscious selves interact with art and thus brings our deeper selves more *directly* into the room. In psychoanalysis, the aim is to gradually create an environment in which the mental ‘pores’ can open: a simple description could be that in our daily lives our conscious minds act as mediator between our unconscious minds and the outside world, whereas on the analyst’s couch, the unconscious is able to come to the fore and (figuratively) raise those questions that in daily lives are kept beneath. This parallels the intentions of my composition work perfectly. In conclusion, I would argue that in four of the pieces examined here I have to some extent achieved these intentions; additionally, I would argue that they at least echo Surrealism’s aims in a modern context.

I should, however, say a fond farewell to both Surrealism and Christou. Each has contributed significantly to my work and I believe there is a clear pathway that began with Breton, travelled through Christou, and now continues with my current work. However, I should leave both of these exquisite innovators at rest in history, for each is an exquisite corpse.

For the future, I am excited at the prospect of further exploring the work done on the piece *Trailer* in particular: presenting specific human dynamics in the concert hall by locating them *in* the musicians, who act *alongside* the audience and by doing so, overlap heavily with them. In other words, dissolving the ‘fourth wall’ behind which the audience normally feel the distinction between themselves and the performers, taking the actions that make up part of the stage vocabulary of musicians (as opposed to obviously theatrical actions that stand out from them), and ‘re-centring’ those actions in such a way that the audience empathise far more deeply with the performers and the dynamics they present. The audience should see through the musicians’ eyes, rather than observing how their actions make up an artistic artefact. I believe Christou opened the door to bringing unconscious content directly into the room and began to dissolve the barrier; my approach is somewhat different but owes a great deal to his late discovery and I have already begun thinking about how to explore these ideas further in new pieces.

The path ahead is a strange and difficult one. For now, I shall leave you with Agent Cooper:

If you ever get up this way, that cherry pie is worth a stop.

APPENDIX 1:**A Chronology of Dada and Surrealism (from Adès, 1974: pp.58-9)**

1913	Duchamp renounces painting, makes first <i>readymade</i>
1915	Picabia and Duchamp arrive in New York. Picabia executes series of machine drawings; Duchamp begins the <i>Large Glass</i> and meets Man Ray
1916	Cabaret Voltaire opens in Zürich on 5 th February; in April its participants adopt name 'Dada'
1917	Publication of first issues of <i>Dada</i> in Zürich. Picabia publishes nos. 1-4 of 391 in Barcelona. Duchamp sends <i>Fountain</i> to the Independents in New York; Man Ray and Duchamp edit <i>The Blind Man</i> and <i>Rongwrong</i> . Première of Apollinaire's 'Surrealist drama' <i>Les mamelles de Tirésias</i> in Paris. Galerie Dada in Zurich.
1918	Breton, Eluard, Soupault, Aragon see <i>Dada</i> . Tzara's <i>Manifeste Dada 1918</i> published in <i>Dada</i> , 3. Club Dada in Berlin; Hausmann and others start using photomontage.
1919	<i>Litterature</i> , edited by Breton, Aragon, Soupault, appears in Paris, publishes Lautréamont, and serialises <i>Les Champs magnétiques</i> . Jacques Vaché commits suicide. Ernst and Baargeld found 'Dada conspiracy of the Rhineland' in Cologne. Schwitters makes first <i>Merz</i> works.
1920	Tzara arrives in Paris. Dada tour in Germany by Huelsenbeck, Hausmann and Baader. In Berlin <i>Dada Almanach</i> ; 'Dada Fair'. Dada exhibition in Cologne.
1921	Publication of <i>New York Dada</i> , edited by Duchamp and Man Ray. Exhibition of Ernst in Paris; Dada stages 'trial of Barrès', loses Picabia's support.
1923	Duchamp leaves <i>Large Glass</i> . Masson makes first automatic drawings, Miro paints <i>Tilled Field</i> .
1924	Breton publishes first <i>Manifeste du Surréalisme</i> .
1925	'Exposition, La Peinture Surréaliste' at Galerie Pierre.
1926	Galerie Surréaliste opens with Man Ray exhibition. Arp settles in Paris. Publication of Ernst's frottages <i>Histoire naturelle</i> .
1927	Masson makes first sand paintings.
1928	Breton publishes <i>Nadja</i> and <i>Le Surréalisme et la peinture</i> . Dalí makes <i>Un chien andalou</i> with Buñuel.
1929	Breton publishes <i>Second Manifeste du Surréalisme</i> , purging dissidents and calling for political action.
1930	Buñuel and Dalí make <i>L'Age D'Or</i> .
1932	Breton publishes <i>Les Vases communicants</i> . Group exhibition of Surrealists at Julien Levy Gallery in New York.
1933	Victor Brauner joins Surrealists.
1934	Dalí visits America. Domínguez joins Surrealists.
1936	Exhibition 'Fantastic Art, Dada, Surrealism' at the Museum of Modern Art in New York. First exhibition of Surrealist objects in Paris. Exhibition in London. Dalí censured for support of Fascism.
1937	Breton opens Galerie Gradiva. Matta joins Surrealists.
1938	Breton meets Trotsky, and they write manifesto <i>Pour un art révolutionnaire indépendant</i> . Eluard and Ernst break with Surrealism. Wifredo Lam and Hans Bellmer meet the Surrealists.
1940	Many Surrealists, including Breton, Masson, Lam and Ernst, meet in Marseilles <i>en route</i> to New York.
1942	'First Papers of Surrealism' exhibition in New York.
1944	Breton meets Gorky.
1947	'Exposition Internationale du Surréalisme' at Galerie Maeght: last major group exhibition.
1966	Breton's death effectively ends movement.

APPENDIX 2:**Structural diagram of *Shame, Shame, He dies for his country***

Note: a larger, A3 version is included in the printed version.

Shame, Shame, He dies for his country - structure**Sectional materials:****TYPE 1:**

'Chaos texture':
individuals singing at own
speeds
(one or both of Bellingham
and Bonny At Morn

TYPE 2:

Synchronised, metred,
quasi-diatonic voice-
leading
(with tonal centre)

KEY:

(m): males
(f): females

'Holding interval':
major 2nd ('M2'), usually static

TYPE 1	
(D & F tonal centres)	
Transition	
to holding	
interval (M2)	
TYPE 2 (D min./	
Dorian/Eb maj.)	
TYPE 1 --	
-->TYPE 2	
TYPE 2 (D min./	
Eb maj.)	
TYPE 2(f)->TYPE 1(m)	
TYPE 1 (m)	
(Eb tonal centre)	
+(f)	
TYPE 2	
(Eb)	
TYPE 1(Sop) TYPE 2(m)	
(F) (Eb)	
+(Alto)	
(Bb)	
TYPE 2	
(tutti)	
(D min./Dorian mode)	
TYPE 1(Alt., m)	
vs	
TYPE 2(Sop.)	
D pedal note	
(staggered entr., cresc)	
TYPE 2	
(D maj./min./	
Dorian)	
TYPE 1 (Eb & F) --	
-->holding int.(Eb F)	
Quasi-modal	
chord on F	

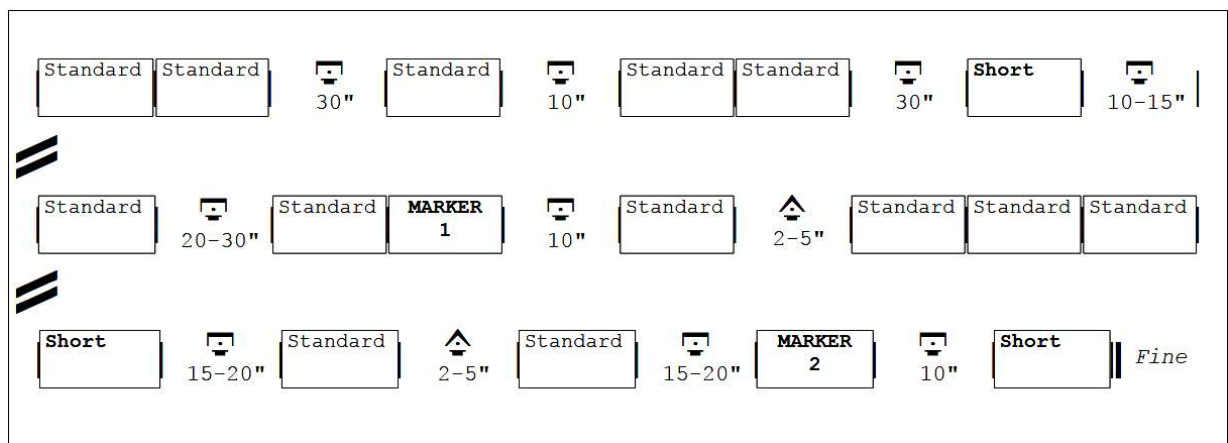
C
D
E
F
G
I
J
L
N
R
S
U
V

APPENDIX 3:Performer's structural diagram of *A collection of violent impulses*

(taken from score)

NOTES:

- Box = play a FRAGMENT (box indicates which type)
- Each FRAGMENT should only appear once



APPENDIX 4:**Construction diagram of *Tell me I'm wonderful***

Durations 3-20		Material Type		(No.s from generator)	
	Period Duration		Cumulative Duration		
	5 -->		5	A	
	4 -->		9	H =	8
	20 -->		29	E	5 Deleted: 1
	3 -->		32	F	6 (to ensure no
	5 -->		37	B	2 consecutive
	7 -->		44	C	3 repetitions)
	4 -->		48	F	6
	12 -->		60	E	5
	11 -->		71	B	2
	3 -->		74	D	4
	8 -->		82	B	2
	16 -->		98	H	8 Deleted: 2
	20 -->		118	F	6
	11 -->		129	D	4
	18 -->		147	G	7
	16 -->		163	F	6
	4 -->		167	D	4
	16 -->		183	F	6
	15 -->		198	B	2
	12 -->		210	G	7
Swapped	8 -->		218	A	1
	19 -->		237	B	2
	3 -->		240	C	3
	16 -->		256	A	1
	4 -->		260	D	4
	9 -->		269	A	1
	8 →			D	4
	17 -->		286	G	7
	6 -->		292	B	2
	4 -->		296	C	3
	4 -->		300	E	5

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WEB ADDRESSES

Definition of Dada:

<https://www.tate.org.uk/art/art-terms/d/dada>

Performance of Christou – *Anaparastasis III: The Pianist* :

https://www.youtube.com/watch?v=7qgtxsYJ_8w

Clip from *Enter the Dragon* (1973):

https://www.youtube.com/watch?v=o_Ycw0d_Uow

Clip from *Night of the Living Dead* (1968):

<https://www.youtube.com/watch?v=UYR3dorshwA>

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MARK G CARROLL

"Shame, Shame, he dies for his country"

for SATB choir

for:

SATB choir (conducted)

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COMMISSIONING AND COMPOSITION

Commissioned by **Making Music** for the 2014-15 '**Adopt A Composer**' project, this piece was written for the Strathaven Choral Society. It was made possible by their support, friendship, enthusiasm and musicianship, by the skill and drive of their conductor, Christopher Barr, and by the mentoring of composer David Horne.

The piece's title and text are drawn from the history of Strathaven weaver James 'Pearlie' Wilson, who was - perhaps unfairly - executed in 1820 for treason, after becoming involved in Radicalist protest against the Corn Laws Act of the early 19th century. Sources agree that at Wilson's trial in Glasgow, the crowd repeatedly murmured, "Shame, Shame, he dies for his country". The rest of the piece's text is taken from the plaque on the monument to Wilson, which was erected on the site of his house in Strathaven.

The musical material is largely derived from the tunes of two Northumbrian folk songs: 'Bellingham' and 'Bonny At Morn'. The latter has fond connections for me, as I remember that my mother would sing it to my younger brother when he was a baby.

For Ana Kimmig, with fond memories

PERFORMANCE NOTES AND INSTRUCTIONS

Conducted and uncondacted material

Material notated in black (with tempi), with solid barlines *through* staves, is sung normally, i.e. with a conducted, unison pulse.

Material notated in navy blue (marked 'Senza misura e tempo'), with dashed barlines and/or barlines between (but not through) staves, is normally sung at singers' own individual pace. During such passages, singers should attempt *not* to sing along with those around them, as the intended effect is one of rhythmic cacophony and flowing harmony. The conductor will mark structural points, i.e. rehearsal marks and changes. Sometimes you are instructed to repeat such a passage until a certain rehearsal mark, at other times you are instructed simply to sing the passage once. In the case of the former, simply continue at your own chosen speed, repeating if necessary, until the conductor marks your next point of change. In the case of the latter, do not worry if you do not get all the way through the marked passage before the conductor marks the next point of change, and simply immediately switch to that new material.

Metronome marks

These are suggestions rather than rules!

Time markings

Where a time in seconds is given to the next rehearsal mark (e.g. 30" to fig. **A**), the conductor should count/measure/otherwise estimate this time and communicate its end to the choir. Where there is a range of durations given (e.g. 20-30" to fig. **I**), it is up to the conductor to decide within this range. This can be done in advance, or intuitively during performance.

Cresc. dal niente/dim. al niente

One way of achieving these effects is for singers within that particular voice group to gradually join in (cresc. dal niente) or drop out (dim. al niente), person-by-person.

Note that in the 'coda', singers should join in and drop out person-by-person as instructed, in order to achieve the desired text effects.

Brackets

Curved () brackets are used to remind you of the word/syllable currently being sung, i.e. do not re-enunciate text seen in curved brackets. Square [] brackets are used to show you how to pronounce the syllable *after* them, by completing the word in which the sung syllable would normally appear. Therefore do not sing the text in the square brackets.

SYMBOLS



= short pause



= long or indeterminate pause (e.g. in 'Senza misura e tempo' section)



= *crescendo dal niente*



= *diminuendo al niente*

'Shame, Shame, he dies for his country'

for Ana Kimmig, with fond memories

Mark G Carroll

Senza misura e tempo

30" to fig. A

Sing this AT YOUR OWN SPEED. Try particularly to avoid singing along with those next to you. Continue, repeating if necessary, to fig. B

SOPRANO

mf

In af - fec - tion-ate me - mo - ry of

ALTO

mf

In af - fec - tion-ate me - mo - ry of

TENOR

mf

In af - fec - tion-ate me - mo - ry of

BASS

mf

In af - fec - tion-ate me - mo - ry of

S. 
Who suf- fered death For e -

A. 
Who suf- fered death For e -

T. 
Who suf- fered death For e -

B. 
Who suf- fered death For e -



S. 
nun - ci - a - ting those prin - ci - ples of pro - gress and re -

A. 
nun - ci - a - ting those prin - ci - ples of pro - gress and re -

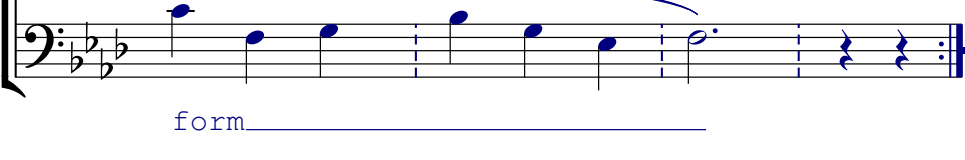
T. 
nun - ci - a - ting those prin - ci - ples of pro - gress and re -

B. 
nun - ci - a - ting those prin - ci - ples of pro - gress and re -


S.  *Continue, repeating if necessary, to figure B*

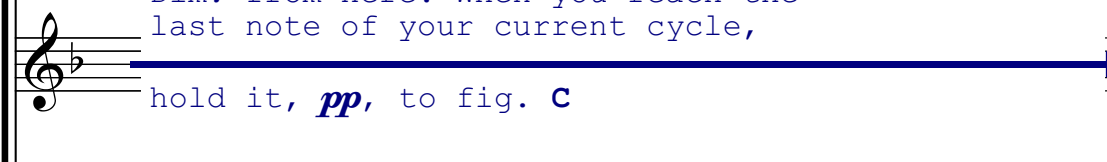
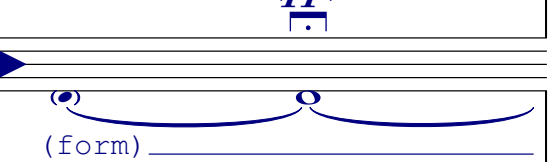
A.  *Continue, repeating if necessary, to figure A*

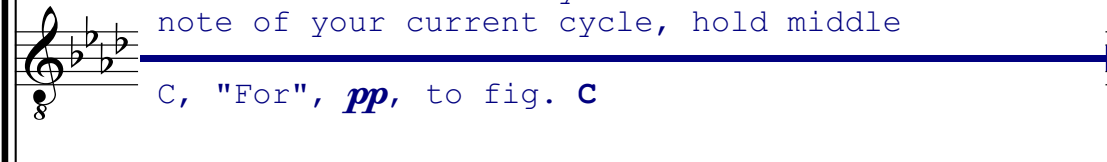
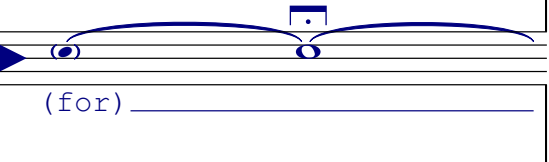
T.  *Continue, repeating if necessary, to figure A*


B.  *Continue, repeating if necessary, to figure B*

A 15" to fig. B

S. 

A.  *Dim. from here. When you reach the last note of your current cycle, hold it, **pp**, to fig. C*  *(pp)*
(form)

T.  *Dim. from here. When you reach the last note of your current cycle, hold middle C, "For", **pp**, to fig. C*  *(pp)*
(for)

B. 

B

S. When you reach the end of your current cycle, rest until fig. C

A.

T.

B. When you reach the end of your current cycle, rest until fig. C

C**Andante** (♩=69)

A. *(pp)*
(form) In af - fec - tion ate

T. *(pp)*
(for)

S. **2nds only** *pp*
[me-] mo - ry of Death

A. **div.**
me - mo - ry of Who suf - fered death for

T. **div.**
me - mo - ry of Who suf - fered death for

T. **div.**
Of Death

D

Tutti
(*pp*)

S. **1sts**
2nds
for For

A. **unis.**
unis.

T. **pp**
for Of Who suf fered death

B. **pp**
For In af - fec - tion - ate me - mo - ry of

Sing ONCE at your OWN SPEED
(*pp*)

Sing ONCE at your OWN SPEED

==

E (Sempre Andante)

S. *cresc.*

A. **unis.** *mp cresc.*
For e - nun - ci - a - ting those prin - ci - ples of

T. *mp*
Of (of)

B. *mp*
(of)

Hold this last note until fig. **E**

Hold this last note until fig. **E**

S. *(cresc.)* *mf* And re - form

A. *(cresc.)* *mf* prog - ress_ and re - form and

T. *mf* Re - - form

B. *mf* Re - - form



S. *pp* re - form *mp* For e - nun - ci -

A. *pp* re - form *mp* For e - nun - ci -

T. *pp* form *mp* ci -

B. *pp* Form

S. *p* *cresc.*
- a - ting those prin - ci - ples of

A. *p* *cresc.*
[a] ting those prin - ci - ples of

T. *p* *cresc.*
- a - ting those prin - ci - ples

B. *mp* *p* *cresc.*
He Those prin - ci - ples of



S. *(cresc.)* *mf* *pp*
prog - ress and re - form

A. *(cresc.)* *mf* *pp*
prog - - - ress and re - - - form

T. *(cresc.)* *mf* *pp*
of prog - - - ress and re - - - form

B. *(cresc.)* *mf* *pp*
prog - - - ress re - - - form

F

S. *mf* In af - fec - tion-ate me - mo - ry of who *dim.*

A. *mf* In af - fec - tion-ate me - mo - ry of who *dim.*

T. Sing at OWN SPEED (repeating if necessary)
Continue, *poco a poco cresc.* Stop at fig. **I**
pp In af - fec - tion-ate me - mo - ry of

B.

=
G

(Senza misura e tempo)

 15" to fig. **H**

S. *(dim.)* suf- fered death *p*

A. *(dim.)* suf- fered death *p* Hold to fig. **I**
For

T. Who suf- fered death

B. Sing at OWN SPEED, repeating if necessary, to fig. **H**,
then follow instructions to fig. **I**
mp In af - fec - tion-ate me - mo - ry of Who

H

(Senza misura e tempo)

20-30" to fig. I**(15", G to H)**

Sing ONCE, at your OWN SPEED

S. 
In af- fec - tion - ate_ me - mo -
mp

A. 
(to fig. I)
(for) _____

T. 
(poco a poco cresc. to *mp* at I)
Fore - nun - ci - a - ting those prin - ci - ples of_ pro - gress

B. 
suf - fered_ death_ Fore - nun - ci -

Basses at H. (Soprano entry): at the end of your current cycle, join the Altos on B \flat ("For") and hold to fig. I

S. 
ry_ of_ Who suf - fered_ death_

A. 
(for) _____

T. 
and re - form_

B. 
a - ting those prin - ci - ples of_ pro gress and re - form_

I**A tempo** (♩=69)

(Hold to fig. I)

S. *(mp) cresc.*
For (for)

A. *(mp) cresc.*
(for)

T. *(poco a poco cresc.)* *mp* *(mp) cresc.*
In

B. (After H: from here to Altos' Bb, "For") *(mp) cresc.*
(for)

=

Poco più mosso (♩=76)**poco accel. .**

S. *f* *mp* (no cresc.) *p*
In af - fec - tion - ate me - mo - ry of

A. *f* *mp* *f*
fec - tion - ate me - mo - ry of

T. *f* *mp* (no cresc.)
fec - tion - ate me - mo - ry

B. *f* *(f)* *mp* (no cresc.)
tion - ate me - mo - ry

S. *mp*
 who_ suf - fered death for_ of
 A. *p* *mp*
 of_ who_ suf - fered of_ who_
 T. *p* *mp*
 who suf - fered
 B. *p* *mp*
 [suf -] fered death



S. who_ suf- fered death for_
 A. suf - fered For_
 T. Who for E -
 B. Suf- fered death For

Poco agitato (♩=84)
J

 Sing ONCE at OWN SPEED (hold final note to **L**)

S. *mf* *p* In af - fec - tion - ate me - mo - ry of

A. *mf* *p*

T. *mf* nun - ci - a - ting prin - ci - ples of prog - ress

B. *f* Gress

=

S. Who suf - fered death For e -

A.

T. In af - fec - tion - ate me - mo -

B. In af - fec - tion - ate me - mo -

K

poco a poco cresc. (to fig. L)

S. nun - ci - a - ting_ those prin - ci - ples of_ pro-gress and re-

A. *Sing ONCE at OWN SPEED (hold final note to L)*
p Inaf - fec - tion-ate me-mo-ry_ of_

poco a po co accel.

T. ry_ of_ who_ suf fered

B. ry_ of_ who



(poco a poco cresc.) *Hold to fig. L*

S. form_ He_

poco a poco cresc. (to fig. L)

A. _ Who suf- fered_ death_ For e - nun - ci -

(poco a poco accel.)

T. Death_ for_ E - nun - ci - a-ting those

B. *f* Death for_ e - nun - ci - a-ting those

(poco a poco cresc.)

S. 

A. (poco a poco cresc.) Hold to fig. **L**
a- ting_ those prin - ci - ples He 


(poco a poco accel.) *f*
T. Prin - ci ples_ of prog - ress and re form_ Dies 


B. 
Of_ and_ shame_ he_


=


L

f molto rit.

S. 
(he) Shame

A. *f* 
(he) He Shame

T. 
Shame He

B. 
Shame He

Allegretto (♩=80)

S. *mf* *mp* *mf*
In af - fec - tion-ate me - mo - ry of

A. *mf* *mp*
In af - [-fec -] tionate me - mo - ry

T. *p* *mp*
In af - fec - tion - ate me - mo - ry

B. *mp*
In af - fec - tion-ate me - mo - ry


M
Poco più mosso

S. *senza dim.* *(mf)* *f*
— who suf - fered E-nun - ci - a -

A. *p* *f*
of who E-nun - ci - a -

T. *p* *f*
of Of who For e-nun - ci -

B. *f*
of [Enun -] ci - a -

S. *mf*
- ting those princi - ples of prog ress and re - form prog - ress

A. *mf* *mf*
- [ting] [prin - ci -] ples prog - ress and re - form

T. *mf*
- [ating] Of prog - - ress and re - form

B. *mp* *mf*
- [ting] Gress Of



S. *cresc.*
and re - form prog ress and re -

A. *cresc.*
of prog - ress and re - form Of pro

T. *f*
prog - ress and re - form for his

B. *cresc.*
prog - ress and re - form Of prog - ress and

poco rit. *ff*

S. form Shame he dies

A. For his coun try He dies

T. *cresc.* coun - try He For his count - ry he dies

B. *(cresc.) f ff* Shame Shame He dies

=

N

Senza misura e tempo

5-10" to fig. 0

div. 1-2" *pp* Sing at OWN speed. Repeat to fig. 0

A. Shame shame he dies for

div. pp Sing at OWN speed. Repeat to fig. 0

Shame shame he dies for

T.

O

(Senza misura e tempo)

10-20" to fig. P

S.

A. (Tutti)

T.

Sing at OWN speed. Repeat to fig. Q

pp

Shame shame he dies for his coun-try

P

Adagio (♩=63)

2nds only (rhythmic unison, conducted)

S.

pp

Shame shame he dies for his

A.

T.

B.

Sing ONCE at OWN SPEED, then rest until fig. T

pp

Shame shame he dies for his coun-try Shame shame

S.

(pp)

Shame shame he dies for his coun-try

A.

T.

B.

he dies for his coun-try Shame Shame he dies for his

S. *(pp)*
Shame _____ shame _____

A.

T.

B. *(b)*
coun-try Shame _____ shame _____ he dies for his coun-try



Q

S. he dies _____ for _____

A. Finish your current cycle, holding the last note (D, "For") until fig. **R**
(Note: same pitch as the Sopranos hold) *(pp)*
(for) _____

T. Finish your current cycle, then stop and rest until fig. **S**
(Rest until fig. **S**)

B. Rest until fig. **S**
(Rest until fig. **S**)



R (Sempre Adagio (♩=63))

S. *(pp)*
(for) _____

A. *(pp)*
(for) _____

accl.

pp *f*

S. His

A. His

T. His

B. *mp* *f* His

S A Tempo (♩=80) Agitato (♩=92)

accl.

ff *ff* *ff* *ff*

S. Shame shame he dies_ for his coun - -

A. Shame shame he dies_ for his coun - -

T. Shame shame he dies_ for his coun - -

B. Shame shame he dies_ for his coun - -

Allegretto (♩=84)

poco rit.

S. try Shame — shame he dies — E - nun - ci -

A. try his coun - try — dies — E - nun - ci -

T. try Shame — shame he dies — (E) - nun - ci -

B. try his coun - try He dies —



rit.

S. a - ting_ those prin - ci - ples of prog - ress and re -

A. a - Those prin - ci - ples of progress and re -

T. a - ting_ those prin - ci - ples of prog - ress and re -

B. Prin - ci - ples of prog - ress and re -

T Largo (♩=63)

S. *ff* form He dies *rit.* *dim.* *(ff)* Shame shame____

A. *ff* form He____ die____ *(ff)* *dim.*

T. *ff* form____ He dies *(ff)* *dim.* Shame____ he____

B. *ff* form He dies *(ff)* *dim.* Shame shame____ he____

Upper notes in case Basses
 cannot reach lower notes.
 DO NOT move between upper
 and lower during the piece.

S. *(dim.)* he dies____ *pp* He____

A. *(dim.)* *pp* He____

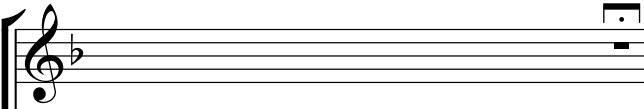
T. *(dim.)* *pp* ____ dies for____ he____

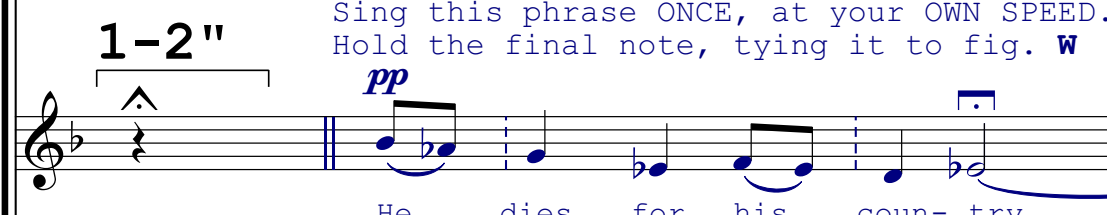
B. *(dim.)* *p* ____ dies____ for____ his coun - try *pp* Of____

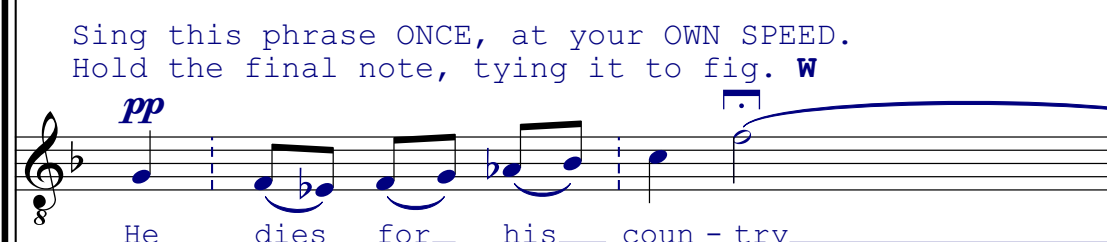
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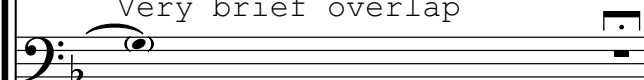
V

Lentissimo

S. 

A.  Sing this phrase ONCE, at your OWN SPEED.
Hold the final note, tying it to fig. W

T.  Sing this phrase ONCE, at your OWN SPEED.
Hold the final note, tying it to fig. W

B.  Very brief overlap

Join in gradually,
person-by-person

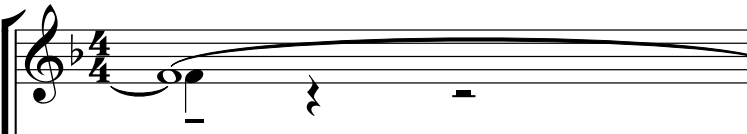
He *pp*

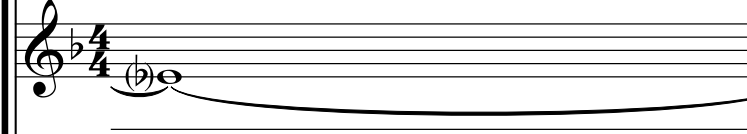
He dies for his coun-try (-y) *pp*

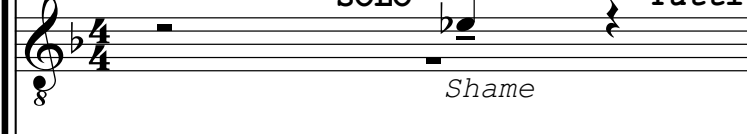
Drop out gradually,
(person-by-person)


He dies for his coun-try (-y)

=

S.  SOLO *mp*
Shame

A.  SOLO *mp*
Shame

T.  SOLO *mp*
Shame

B.  SOLO *mp*
Shame

Tutti:
Drop out gradually...

(Tutti) join in
gradually...

Die *pp*

Drop out
gradually...

He *pp*

He *mp*

S. (All in) AS LONG AS POSSIBLE
 A. Join in gradually... *pp* (All in)
 T. Die
 B. Tutti Join in gradually *pp* (All in)
 He

Mark G Carroll

A collection of violent impulses

for solo violin

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*"A man should not strive to eliminate his complexes but
to get into accord with them: they are legitimately
what directs his conduct in the world"*

- Sigmund Freud

Written for Benedict Holland, 2014/15

"WHY?", AND HOW IT WORKS:

1. CONCEPT:

This piece is based on the above quotation from Sigmund Freud, and on the idea that each of us as human beings mentally possesses various complexes, imperfections, 'uglinesses', and assorted aggressive and/or violent feelings... which we should not make 'taboo' or try to expunge, but accept as part of our human imperfection and integrate. By doing so, we learn when and how it is appropriate to exercise them, so that they do not become repressed or out of control, and to appreciate their part in our make-up. This piece aims to make the violinist's violence of playing and the intense quality of the material both exciting and acceptable. Overall, with this piece I hope to create a very 'human' experience for the player and the audience. The uncertainty of the at times long silences will hopefully also contribute to this.

2. METHOD & STRUCTURE:

(The structure is laid out in full on **page 4**)

This piece consists of fragments of musical material, which are generally only linked by their intensity, and silences of various lengths. There is quite a lot of choice for the violinist in terms of what to play when, although restrictions on the length of silences, and a number of musical marker points, give the piece its structure.

Method:

- Play each FRAGMENT with as much violence as you can muster - physical, musical, emotional... bring out the raw aggression of the material, and enjoy this acceptable expression of aggression!
- Ranges of duration (within FRAGMENTS; e.g. "x 2-5 total"): you decide how long to play for within this range.
- FRAGMENTS of open length (e.g. "Repeat ad lib.", "continue ad lib."): play for as long as possible. However, **you must stop before** the FRAGMENT becomes predictable, comfortable, or too 'known'. In my opinion, the nature of intense musical material is such that if it stays for too long, it can lose its intensity (as Christian Wolff once told Morton Feldman: eventually everything becomes melody!) Interruption, suddenness, unfamiliarity, energy, loudness, attack... these all help to give musical material a 'violent' character, but these effects can fade with repetition or continuation. So use your instincts, and maintain the intensity for as long as you feel you can (except of course where the duration is specified, as described above)
- FRAGMENTS without instruction to repeat or continue ad lib.: simply play as written, once.
- Silences: the length of these varies, as per the structure laid out on **page 4**. During these silences, avoid breaking the mood or tension; these absolutely must not seem like breaks between movements. Keep your eye on the atmosphere and maintain it; the audience should feel that this is still part of the piece, and the tension and excitement must be maintained. Therefore the silences are in some ways just as important as the played material; during the silences the audience experience the truly 'unknown' element of listening to music, and are perhaps most aware of the humanity of the experience and of the other audience members around them.
- Markers 1 & 2: these count as FRAGMENTS, although the long, quiet harmonics are obviously exempt from the rule about playing with violent intensity!

Structure:

The structure on **page 4** shows when you should play a FRAGMENT (and which type - Standard or Short) and when you should pause in silence (and for how long). Each time, **you decide which** Standard or Short FRAGMENT to play. You will notice that in total you are to play 16 FRAGMENTS, and that there are 16 FRAGMENTS available to play, therefore each FRAGMENT should only appear once in the structure.

Try, if possible, to perform this piece from memory. The 'human' experience for the audience will be far more powerful if there is no music stand as an object of focus.

3. EQUIPMENT:

As well as your violin and bow, you will need a plectrum. Its hardness is up to you, but it will be used to strike your strings *hard*.

SUMMARY:

- # Play each FRAGMENT with as much violence - musical, physical, emotional, etc. - as you can.
- # Play each repeating/continuing FRAGMENT for as long as possible, but stop before it becomes familiar/safe/too 'known' (use your instincts)
- # Between FRAGMENTS, avoid breaking the mood; the silences are 'dramatic' rests or pauses, rather than breaks or intervals between movements.
- # Follow the structure on **page 4**, choosing which Standard or Short FRAGMENT to play in each box.

(FRAGMENTS and MARKERS are listed on pages 1-4)

SYMBOLS :

One quarter sharp:



One quarter flat:



Three quarters sharp:



Three quarters flat:



(NOTE: accidentals last for the whole FRAGMENT)

Standard FRAGMENTS:

Slowly

Fairly full bows; retake for each chord

Linger a little on some chords (i.e. \wedge ad lib.)

sim.

continue ad lib.

As **loud** as possible

On repeating, you may play the chords in any order

A

Presto furioso

Sequence of upper notes roughly implied by upper stems
Microtones are encouraged

Senza gliss.

continue ad lib.

As **loud** as possible; *detaché*

(damp D immediately)

(bow off)

B

Furioso

z = tremolo, as fast as possible. Vary durations ad lib., as the thick lines imply. Vary bow position on string.

continue ad lib.

As **loud** as possible
(without losing the pitch to 'grinding')

, (below staff) = short rest/break of indeterminate length.
Damp G string so that it doesn't ring through the rests.

(off suddenly)

(damp G immediately)

C

♩ =56-64; maintain strict tempo

Rapid *gliss.* up to marked pitches

(full durations)

continue ad lib.

As **loud** as possible, **but** not *marcato*

D

E **Presto furioso**

Occasionally lift off **very** briefly then rearticulate with a 'slap' (of the bow, i.e. *molto marcato*)

continue ad lib.

continue ad lib.

sudden stop

Pitch range

SMALL NOTES: fast, microtonal flurry within pitch range shown (slurred bowing, change where necessary)

As **loud** as possible

Jerky, erratic Fast, audible gliss. upwards, immediately after each 'snap'

pizz. \circ \circ \circ sim.

gliss. \nwarrow \nearrow

continue ad lib.

F IV
As **loud** as possible

With plectrum
Violin held like a guitar

Furioso

Tremolando, with plectrum
Vary duration

Repeat ad lib.

Damp all strings with LH

As **loud** as possible

\circ = pause
 \wedge = short pause

G

H

Full crotchet; highest note possible **but** vary pitch slightly each time

Moderato

Vary pause length

Repeat ad lib.

As **loud** as possible, senza vib.

Chord struck hard, staccatissimo.
(Think of Shostakovich's string quartets!)

Pause: at least long enough for sound to die away

Repeat ad lib.

As **loud** as possible

I

Intense, relentless

Fast, sawing bows, détaché. Greatest combination of bow length & speed.
(Bow independently of the pulse, with more than one bow per crotchet beat)

$\square \nabla \square \nabla$ etc.

ff Wild vibrato

Repeat ad lib.

NOTE: Playing for as long as you feel is right means that you may end up not playing the whole fragment

J

Like divebombing

x 2-5 (total)

2-4 seconds

Damp all strings

K

p \nwarrow ff \nearrow p

flaut. \rightarrow \rightarrow ord. \rightarrow \rightarrow fl.


bariolage ($\square \nabla$ as required)

fl. \rightarrow \rightarrow arco ord. non bario.

fff

pizz. (hard, struck)

The musical notation for the first exercise consists of three rows of music on a single staff. The first row contains four measures: the first measure is in 3/8 time with a 'Damp A' box above it; the second measure is in 3/8 time with a 'sim. (every)' box above it; the third measure is in 3/8 time with a '4' below it; and the fourth measure is in 2/8 time with a '3' below it. The second row contains three measures: the first is in 3/8 time with a '3' below it; the second is in 2/8 time with a '3' below it; and the third is in 4/8 time with a '3' below it. The third row contains a single measure in 6/8 time with five groups of notes, each with a '3' below it, and a 'V' above the final note. A box at the end of the row contains the text: 'Only play this bar ONCE (if at all), and NOT LAST'. The exercise is titled 'HOW TO PLAY THIS FIRST EXERCISE' and includes instructions: 'Play as many of the above as you like, in steady time and in any order. Repeat each bar as many times as you like, but the longest bar, which should be played no more than once (and not more than once if it is played). Feel free to go back to any bars you have already played.' The exercise is numbered '1' and is part of a larger set of exercises.

HOW TO PLAY THIS FRAGMENT:
Play as many of these bars as you like, in strict  time and in any order. Repeat each bar as many times as you like, except the longest bar, which should be played no more than once (and not last). Feel free to go back to bars you have already played.

Presto furioso

ffz *ffz* *ffz* *ffz*

7/16

ricochet


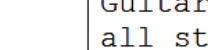
slap f. board with LH

slap (sim.)

Damp top E immediately

DO NOT REPEAT (UNLESS INSANE)

N

 <p>O</p> <p>As loud as poss.</p>	<p>Guitar position, all strings damped</p>  <p>See Note</p> <p>Not As loud arpegg. as poss.</p>	<p>P</p> <p>Note: Use the physical 'approach' to playing the chord to set it up dramatically, drawing out the tension and anticipation for as long as you can</p>
--	---	---

MARKER 1:

Presto furioso

5-10"

As **loud** as possible

(change bow if/where necessary, as smoothly as possible)

As **quiet** as possible

MARKER 2:

Presto furioso

As **loud** as possible

(change bow if/where necessary, as smoothly as possible)

As **quiet** as possible

STRUCTURE:

- # Box = FRAGMENT
- # Each FRAGMENT should only appear once
- # Time the pauses
- # Where there is no pause: *attacca*
- # Play with as much 'violent' intensity as possible
- # FRAGMENTS that repeat: play for as long as possible while retaining the intensity!

Standard Standard 30" Standard 10" Standard Standard 30" Short 10-15"

Standard 20-30" Standard MARKER 1 10" Standard 2-5" Standard Standard Standard

Short 15-20" Standard 2-5" Standard 15-20" MARKER 2 10" Short Fine

Mark Carroll

Tell Me I'm Wonderful

for solo violin

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for Mira Benjamin

Tell Me I'm Wonderful

Mark Carroll

Unless otherwise marked, at time sig. changes ♩=♩, etc.

Like divebombing ♩ = 60

Violin

bariolage

pizz. (strings damped by LH)

p *f* *p* *fff*

Mark Carroll -
'A Collection of
Violent Impulses'

♩=132

Vn.

LH fingertips tap Vn. body near neck

LH slap (don't ring)

VOICE/
MOUTH

Flick cheek or click with mouth
Change mouth shape for pitch alteration
(not specific)

f *f* *f*

Clear throat
(without affectation)

RH fingers slap Vn. belly nr. tailpiece
(tenuto mark is just for identification)

♩=84

5

ff *pizz* *arco* *arco ricochet* *mf* *pp*

II III II

7

sim.

ff *ff* *mf* *ff* *mp* *pp*

7:4

ric.

sim.

VOICE/
MOUTH

Vn.

ff

ff Cough

p

11 (tr) 8:6

ff

p

$\text{♩} = 104$

f ben marcato (sim.)

15

$\text{♩} = 60$

fff ma non marcato

Waltz $\text{♩} = 69$

f con passione

19

3 3

23 $\text{♩} = 104$

VOICE/
MOUTH

High-pitched whimper

f ben marcato

pp

f

$\text{♩} = 84$

ff mp

ff

p

27 ricochet

ff

p

ric.

ff

p

mf

mp

pp

29

ric.

mp

pp

ff

$\text{♩} = 60$

30 arco

3

fff ma non marcato

$\text{♩} = 144$ Paris jazz meets Prince

$\text{♩} = 50$ Con rubato

35

Unvoiced

"Fff ah!"

mp

pizz.

arco

Vn.

f ben marcato

IV

fff ma non marcato

39

'The Shining'
(film version)

Looking for someone

(sim.)

$\text{♩} = 120$

(Spoken)

"Wen - dy?"

"Wen -

VOICE/
MOUTH

Vn.

RH fingertips tap
(not slap)

Foot stamp

43

(flick cheek/
mouth click)

More sinister

"Wen - dy"

VOICE/
MOUTH

Vn.

pizz.

47

VOICE/
MOUTH

Vn.

"your head in!"

f ben marcato

53

accel.



♩.=144 (Paris Prince)

61

Low grumble (as if in disagreement but trying not to interrupt)

As if interrupting

VOICE/
MOUTH

mp

pizz.

IV

f

LH slap

"Ah!"

Vn.

67

Low grumble (as before)

VOICE/
MOUTH

Vn.

Senza misura

71

Polite but infuriated

"In a manner of speaking, I just can't bring myself to agree with you... in fact

VOICE/
MOUTH

Con moto

x1-3

x1-3

f

Vn.

Play this boxed material for as long as it takes you to say the text above
Do not worry about making the rest bars too precise; aim for a reasonable approximation
Ellipses: pause for a moment or two

Borrowed loosely from
Dave Brubeck -
'Unsquare Dance'

VOICE/
MOUTH

the very idea of doing so makes me want to vo-mit... It's not that I don't like you"

Vn.

VOICE/
MOUTH

Vn.

"Yeah!"

f "What?"

ff "No!"

$\text{♩} = 50$ poco accel. ($\text{♩} = 76$)

116

High-pitched whimper

Deep, with gurgle if poss.

f \longrightarrow *ff*

"AHH"

Vn.

fff non marcato

(*fff* n.m.)

Senza misura

122 $\text{♩} = 76$

Trump

mf

"All the notes... It's an attraction... You can't stop it. I just grab

With a swagger

pizz. x1-3 x1-3

ff

Play for as long as it takes to say text above.
Rest bars: aim for a reasonable approximation.
Ellipses: pause for a moment or two.

VOICE/
MOUTH

Vn.

them. All the notes. The best notes... I just grab 'em, play the crap out of 'em"

$\text{♩} = 60$

x2

arco

p \longrightarrow *f* \longrightarrow *p*

LH damped

pizz.

fff

$\text{♩} = 50$

x2

arco

fff ma non marcato

Playful

3

"Wen - dy"

mf

Waltz ♩=60

129

VOICE/
MOUTH

do not
let ring

"Wen - dy"

Vn.

pizz.

p con passione

fff

♩=120

135

arco

3 5 6 tr

f *p* *<f>p* *<f mf* *<ff*

♩=132

143

pizz.

1/4 tone
higher

bariol.

(□ / √ as necessary)

f *fff* *p* *fff*

♩=60

150

VOICE/
MOUTH

High tongue click

Looking

f *mp* *f* *mp*

"Wen - dy"

"Wen - dy?"

Vn.

mf

non staccato

Dave Brubeck -
'Unsquare Dance'

(*mf*)

155

VOICE/
MOUTH

Yay! You've
found her

f "Wen - dy!"

Vn.

Looking

159

VOICE/
MOUTH

f *mf* "Pol - ly?"

♩=72

Vn.

(*mf*)

fff ma non marcato

Viennese Waltz (energetically)

♩.=60

162

f *ff* *senza rit.*

--> --> --> *molto intensivo*

Tight jazz ♩.=108

165

fff p mp f ff (arms apart)

Dave Brubeck -
'Unsquare Dance'

Senza misura

167 See below *

Short pause
(the ideal is if the audience start
clapping while you are standing like this)

VOICE/
MOUTH

fff (Yell)

"TELL ME I'M WONDERFUL!"

Vn.

* **Yell/scream this at the audience**, standing as shown on the graphic, in one of the following ways:

- rabidly furious
- hysterical/desperate

Ensure that there is no affectation, i.e. do your best to make it as real and intense as possible

mark carroll

m-sopr.
pno.



IT'S COMING TO
GET YOU, BARBARA!

*This piece is dedicated
to Melis Jaatinen*

*with thanks for all
your help and
inspiration*

PERFORMANCE INSTRUCTIONS

OTHER COMPOSERS' PIECES

Between each of my songs, a song by another composer should be performed. In other words, *It's coming to get you, Barbara!* forms a framing story, with the four songs by other composers as vignettes within it.

These should be chosen by the M-S., intuitively, once she has developed her character for this work. The reason for this is that my intention is for her to engage with this piece at an unconscious level, not to plan it out logically, therefore I feel strongly that the best choice of pieces will be an intuitive one informed by an engagement with my songs and their drama. Bruce Lee said: "Study every form, then be formless". Similarly, absorb all that you need then act intuitively, trusting your unconscious mind to guide you.

THEATRE/DRAMA & THE TEXT

This is a theatrical work. Rather than simply sing the songs, the mezzo-soprano must perform the part of the protagonist, moving around the stage and displaying her emotional states. This may be challenging, as the text seems largely nonsensical. However, although the text largely moves back and forth between English and German via puns and homonyms, it is often evocative: there is what I might call an 'unconscious narrative' running through it. It can therefore be viewed similarly to the automatic writing of the Surrealists: it may make no logical sense but that is not its intended function; instead its *content* is evocative and stirs us deeper down. Therefore, when working on her theatrical performance, the mezzo-soprano should follow her gut: it is my intention and hope that the text, setting, etc will evoke feelings at an unconscious level and therefore, following her gut should allow the mezzo-soprano to swell into the part.

For these reasons, large parts of the work have no musical character instructions for the mezzo-soprano. This is not laziness or omission on my part: after months of considering this aspect from different points of view and tackling different ways of giving dramatic instructions, I decided that this was the best way. I would be happy to discuss the work with anyone wishing to perform it and help in any way that I can, although - as with David Lynch and his first film, *Eraserhead* - I will always refute that there is 'an explanation' and only assist a singer in finding their own portrayal within themselves.

Do not 'break character' until after the end of the piece.

The pianist must avoid acting at all costs - simply play as you normally would, thus you will be dramatically inert (it's not about you).

THE TELEPHONE

A telephone (old-fashioned, if possible - i.e. dial-operated rather than buttons) must be positioned on a table, on the stage, centrally, towards the front. Sometimes the piano's material **is** the telephone, sometimes it evokes memory of the telephone, at other times... well, there's the delicious grey area. By and large, although the question of 'who is calling' is not directly addressed, the M-S. is scared of the telephone (and this is made clear in the score). It brutally invades her space and she never answers it, as if she must not or dare not. This fear of the telephone should underpin the work.

(I am aware of similarities with Poulenc's *La voix humaine*, which was an influence)

STAGING

Staging is very important to both the concept and the drama. The following must be observed:

1. The piano must be over to one side of the stage
2. During my songs, the M-S. must stay on the far side of the telephone from the piano
3. During the programmed songs (by other composers), the M-S. must stay on the same side of the telephone as the piano

Not only does the telephone therefore provide a visual focal point on the stage but it also helps to create the divide between my songs and the programmed songs. The latter are therefore set into the firm context of the framing arc, recontextualised as performances-within-a-performance. If the overall piece is successful and draws the audience into the plight/mental state of the M-S., each programmed song will then act as, say, a window into something different from her current predicament - perhaps she is musing on a fantasy, or occupying herself with something as a means to trying to forget, or remembering something better from *before*...

MEZZO-SOPRANO: STAYING MOBILE

M-S: please ensure that you either memorise your part, or carry the sheet music (concealed in a folder of some kind) or use an iPad or similar. A music stand will break the 'reality' (or 'surreality') and bring the audience back to the 'safety' of a standard-format musical performance. Memorisation may be ideal as it focuses our intention onto your humanity or an iPad/tablet may be ideal as you can pretend you are - like so many of us - flicking through crap on the internet to try and hide from the harsh realities of your life. I leave that up to you but please, no music stand.


PRONUNCIATION

Most of the time it should be clear whether the text is English or German and therefore how it should be pronounced. However, at times it may be unclear and at these times I have coloured the text for clarification: red means German pronunciation, blue means English pronunciation.

THE FIFTH SONG

The fifth song is the reverse of the first. The piece is therefore a loop. Consider that for the duration of this work we - the audience - see into the mezzo-soprano's world from her perspective. Such a perspective is subjective and emotional. How can we find a way out of HellllleH fo tuo yaw a dnif ew nac woH .lanoitome dna evitcejbus si evitcepsrep a hcuS .evitcepsrep reh morf dlorw s'onarpos-ozzem eht otni ees - ecneidua eht - ew krow siht fo noitarud eht rof taht redisnoC .loop a erofereht si eceip ehT .tsirf eht fo esrever eht si gnos htif ehT

1. 'M-S. Found In A Bottle'*

 = 152

Mezzo-soprano

BACKSTAGE/FOYER (WILL ENTER FROM BEHIND AUDIENCE)

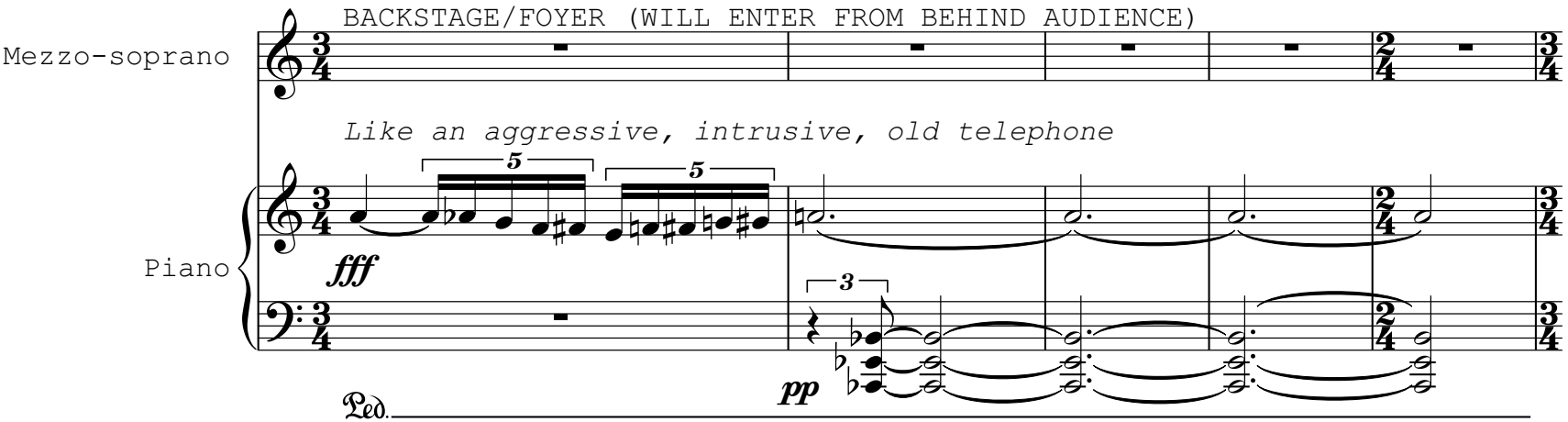
Like an aggressive, intrusive, old telephone

Piano

fff

pp

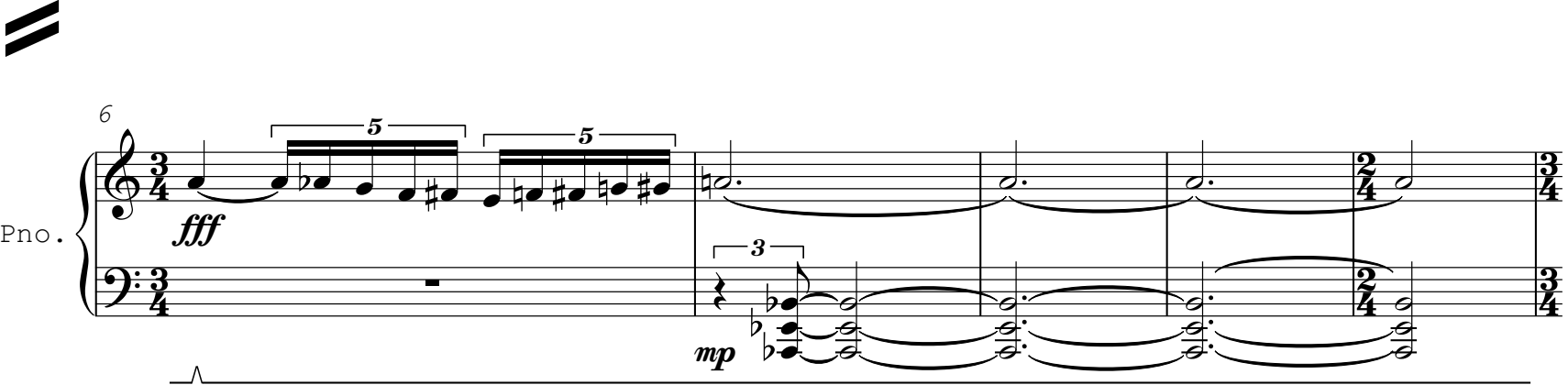
Ped.



Pno.

fff

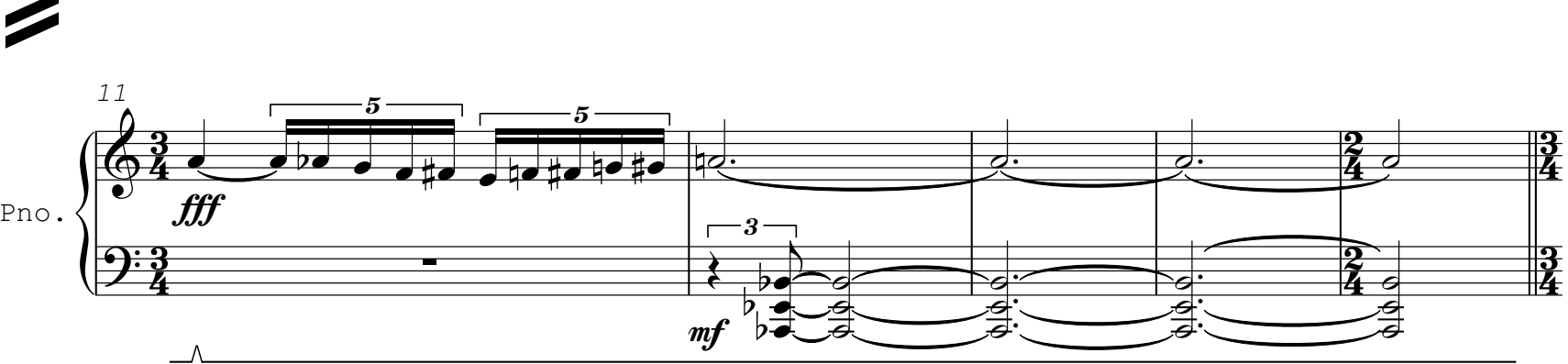
mp



Pno.

fff

mf



M-S.

1. ENTER HURRIEDLY FROM BEHIND THE AUDIENCE: YOU ARE FRIGHTENED OF THE TELEPHONE
2. MOVE A LITTLE WAY TOWARDS THE STAGE
(Final position: among the audience, towards the back)

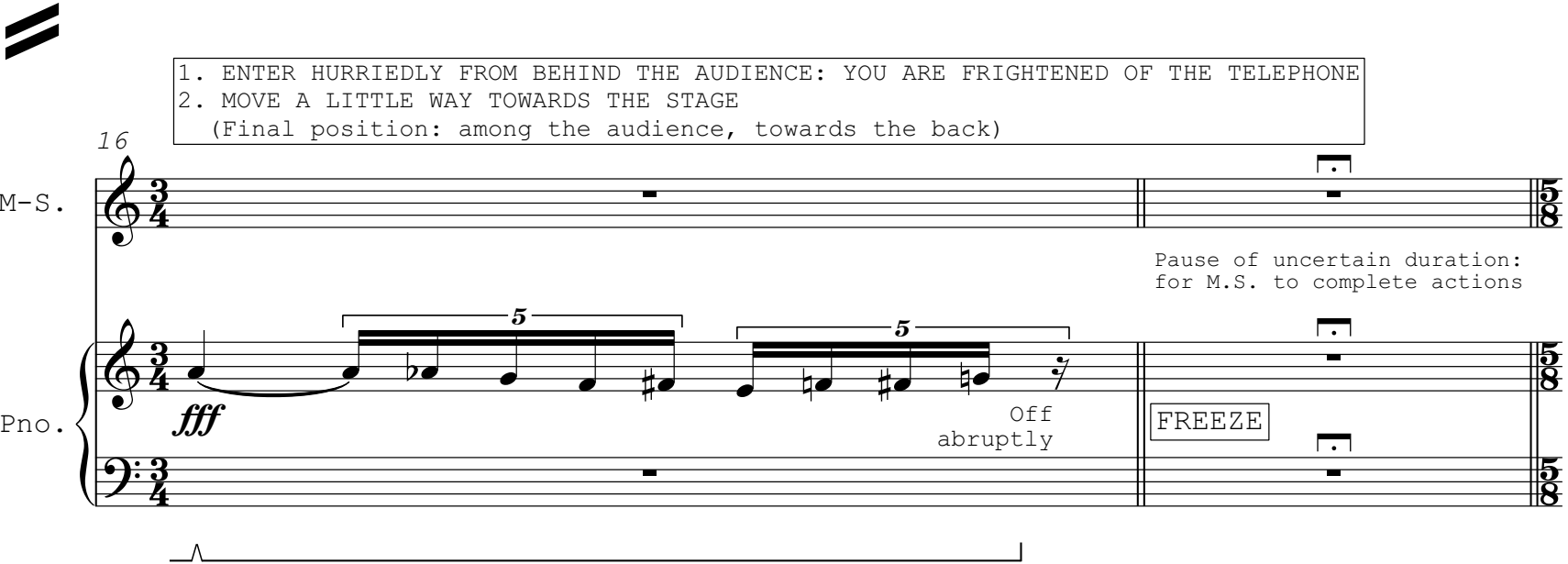
Piano

fff

Off abruptly

FREEZE

Pause of uncertain duration:
for M.S. to complete actions



*'MS. Found in a Bottle' is the title of a short story by Edgar Allen Poe (in which 'MS.' is 'manuscript')

2

(♩=152)

8"

STEP (towards phone)

STEP
(sempre sim.)

STEP

WAIT CAUTIOUSLY to see
if phone will ring again

18 *pp*, very wary and cautious

M-S.



Bist du es?



As if reading out - or recalling with difficulty - a disturbing newspaper headline

STEP

ST.

ST.

ST.

ST.

ST.

ST.

M-S.



"M. S. found in a bot-tle"

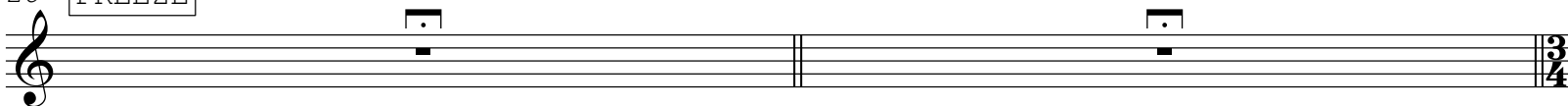


5"

FREEZE

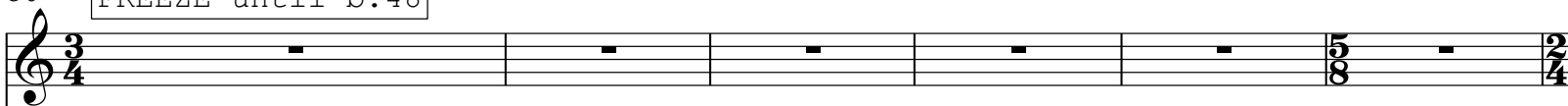
CONTINUE YOUR APPROACH TO THE PHONE
(Regulate your progress across these
periods of movement)

M-S.



FREEZE until b.48

M-S.



Pno.

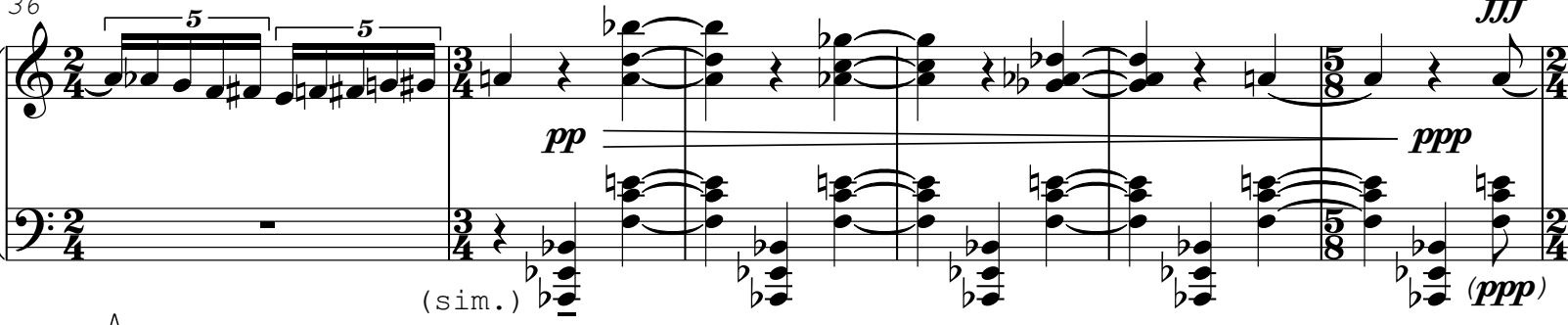


Tenuto: slight emphasis

Red.



Pno.



(sim.)

42

M-S. STEP
(always towards phone)

Pno. FREEZE

pp *ppp*

Bist

48

M-S. STEP ST. 8" WAIT CAUTIOUSLY to see if phone will ring again

du es?

52

M-S. STEP ST. Awful realisation: ST. ST. ST. *mp* *f*

"M. S." [GASP!] Mez - zo so -

56

M-S. You may move fearfully until b.58 (or FREEZE), although you may not finish nearer to or further away from the phone 5" WAIT CAUTIOUSLY...

pp Barely able to speak

pra-
(As in 'soprano')

Pno. *fff* *pp* *ppp*

Ped.

Fairly freely, somewhat as if speaking

CONTINUE YOUR APPROACH TO THE PHONE...

M-S. 62 *p*

Emm, _____ "Es fand in'nem Beu-tel ei-ne"

Pno.

A tempo (♩=152)

(CONTINUE APPROACH...) increasingly anxious

M-S. 66 *(p)* *mp* *pp* *mf*

M. S. found in a bot-tle

Pno.

71 You **may** move fearfully until b.74 (or FREEZE), although you may not finish nearer to or further away from the phone

M-S. 71

Pno. *fff* *mf* *fff* *p* *fff*

8^{vb}

Ped. _____

Pno.

74

mf *fff* *p* *fff*

8^{vb}

M-S.

77

[GASP!] Bist du es?

mp terrified of what the answer might be...

ST. ST.

Ped.

8^{vb}

*This pause may be used (if necessary) for the piano reverb to fade sufficiently

Più agitato ♩=160

poco a poco accel. (to b.89)

BEGIN TO STAGGER TOWARDS TELEPHONE, as if drawn slowly towards it against your will (cont. →b.89)

M-S.

80

Pno.

mf *fff* *p* *fff*

8^{vb}

(STAGGER TOWARDS PHONE...)

M-S. 83

mf *ff*

Missed _____ you us?

Pno.

mf *fff* *p* *fff*

8^{vb}



(STAGGER TOWARDS PHONE...)

M-S. 86

To self, in a low voice,
almost whispering *Incredulous*

Pro - mis - cu - ous??

STOP

(Cross noteheads always mean 'spoken'.
Vertical positions are a rough guide)

Pno.

mf *fff* *p* *fff*

8^{vb}

Molto agitato

89

SUDDENLY: If you can *just* get to your position to perform the next song and hide in it, you might *just* be ok... (hurry!)

M-S.

Pno.

rall.

ca.

$\bullet = 100$

fff Off
abruptly

 g_{vb}

SUDDEN CHANGE TO: slowly, mindlessly preparing to start next song
(as if devoid of emotion or the will to continue)

92

M-S.

Pno.

FREEZE

2. Programmed Song

(by another composer)

3. Männer Fun

With urgent intensity
& strict tempo ♩=150

Mezzo-soprano

M.S.: You are pretending not to hear the phone. However, the fear it is causing
you should be visibly clear.

Piano

Like an aggressive, intrusive, old telephone

fff

Ped.

p***≡***

Pno.

(fff sempre)

Ped.

mp

Pno.

7

5

5

3

mf

Ped.



Pno.

10

5

5

3

f

Ped.



Pno.

13

5

5

3

ff

Ped.



Pno.

16

5

5

3

fff

Lift abruptly

Ped.

19

M-S. 5-12"

M.S.: You are simultaneously 1) continuing to pretend that you were unaware of the telephone and 2) trying to compose yourself (no pun intended)

Pno.

Senza misura
Plenty of space; flexible ♩=84

sempre ppp

20 3" 4-6" Finger click 4" 4-6"

M-S. Fun_____ It's fun_____

Finger click

24 6-8"

M-S. It's fun,_____ Drei Mä - - - ner,

31 (sim.)

M-S. Es wa - ren drei_____ Män - ner_____

Like water ♩=76

40

Tenuto: slight emphasis

8va

sempre ppp

(sim.)

3

(slight emphasis)

Ped._____

44

M-S.

Pno.

48

M-S.

Pno.

Adapted from Scottish folk tune *Flowers of the Forest*

Flowing ♩=144
(♩.=48)

Män - ner, — Drei Män -

53

M-S.

Pno.

- - - - ner, Try, —

56

M-S.

Men are_ Män - ner

Pno.

59

M-S.

(All) *8va*

Pno.

Ped.

62

M-S.

With momentum ♩=100

Dry, — It's fun, — It's

Pno.

Ped.

66

M-S.

fah - ren drei Män - ner, _____

Pno.

8^{va}

3

Red.



69

M-S.

Men are, _____ Men err, _____

Pno.

8^{va}



Space; flexible ♩=84

72

M-S.

4" 3-5" 4"

Män - ner Män - ner It's



76

M-S.

fah - ren, Try _____ Män - ner _____

Momentum ♩=100**Flowing** ♩=144
(♩.=48)

81

M-S.

It's fun, Es fahr, Fahr,

Pno.

Ped.

84

M-S.

Fun, It's fuc - - - - -

Pno.

8va

87

M-S.

- king_ drei, Iss

Pno.

4:6

4:6

3 3 3

8va

Ped.

German pronunciation

M-S.

89

Meno mosso ♩=100

fah - - ren_____ drei_____

Pno.

M-S.

93

Space; flexible ♩=84

Iss von It's_____ fun,_____

Pno.

M-S.

99

Iss_____ von mir,_____ It's fun mere_____

Pno.

M-S.

104

Män - - ner, - Men_____ err

Pno.

M-S.

109

Momentum ♩=100

Iss von mir, Men err, Hmm,_____

Pno.

Ped.

111

M-S.

Pno.

Iss von mir, Men err,



Reverent ♩=44

Strict Tempo
(♩=132/♩=44)

115

M-S.

Pno.

Va - ter

1/2 1/2

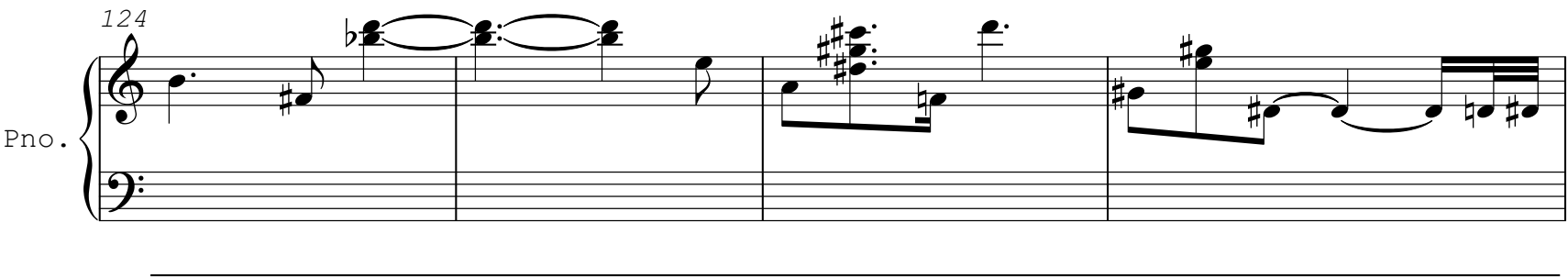


119

Pno.

124

Pno.



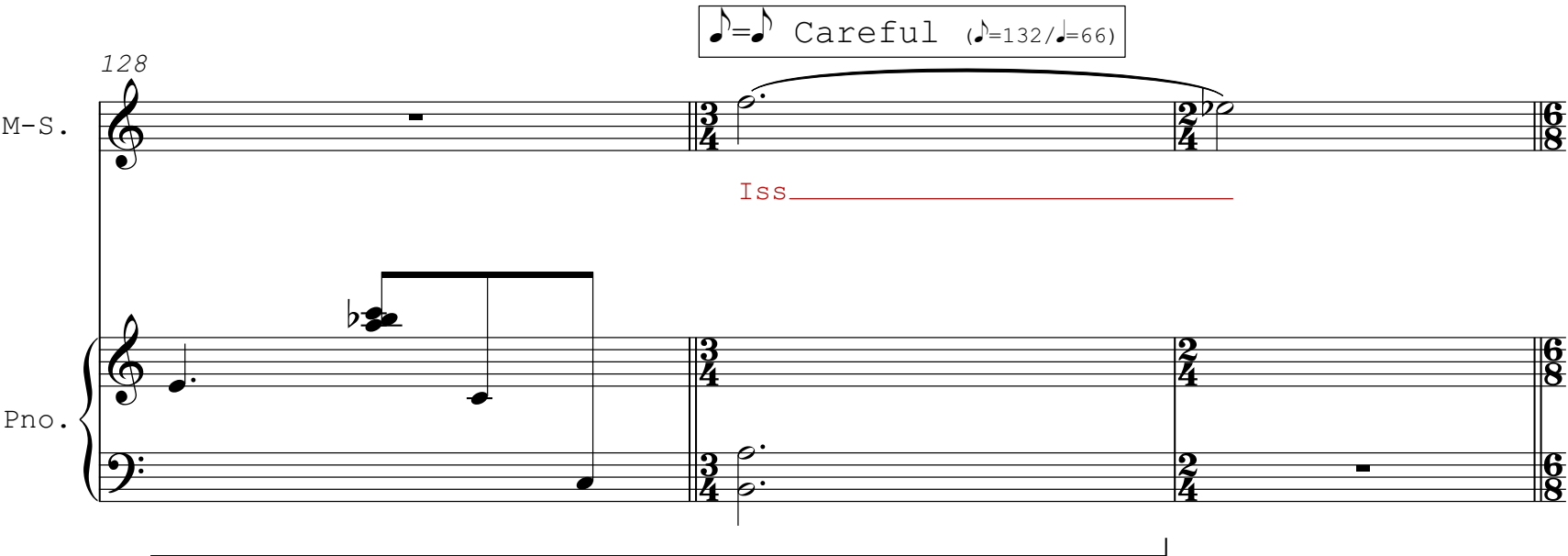
128

M-S.

Careful (♩=132/♩=66)

Iss_____

Pno.



131

M-S.

Flowing (♩=132/♩=44)

Beautiful, smooth, and sinister

von____ mir____ Sweet* is her

Slight emphasis **only** as marked (tenuto)

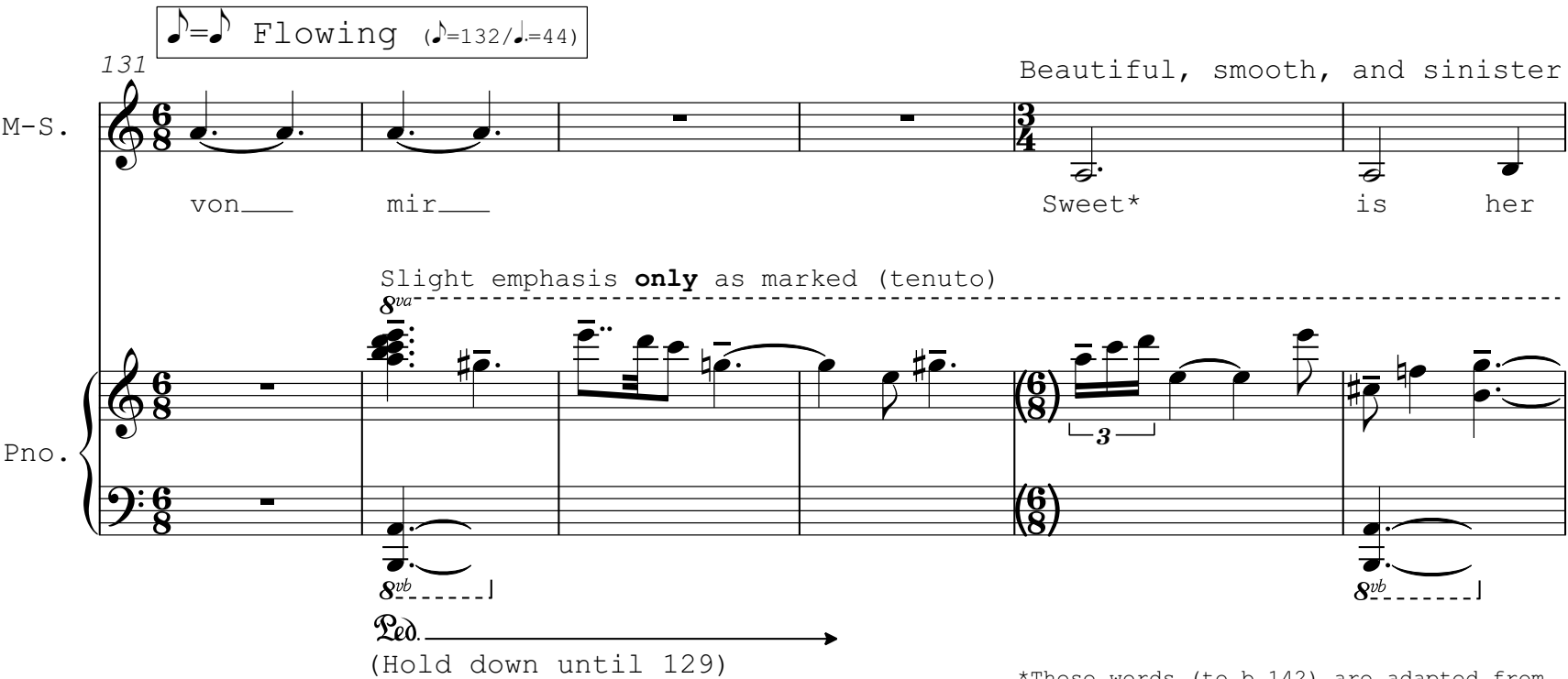
8^{va}

Pno.

8^{vb}

Ped. _____

(Hold down until 129)



*These words (to b.142) are adapted from those written in 1765 by Alison Cockburn for the tune *Flowers of the Forest*

137

M-S.

bles - - - sing, — kind her ca - res -

Pno.

(8) —

(Ped.)

8^{vb} —

142

M-S.

Lower text if upper text would not be heard

— sing, Mmm, —
Laa —

Pno.

(8) —

(Ped.)

8^{vb} —

(Ped.) —

147

M-S.

Du, —

Pno.

(8) —

151

M-S.

m - - - - i - - - - - r



Momentum ♩=104

154

M-S.

Fun, _____ Fun, _____ Es wa - ren drei It's

Pno.

8^{vb}
Ped. _____



159

M-S.

fun _____ dry, Men, _____ Dry men _____ are

Pno.

8^{va} _____

(8) _____

M-S.

164

Men_____ are Män - ner____

Pno.

Ped._____

8vb



M-S.

169

Fah_____

Pno.

8"

8"

(8)

4. Programmed Song

(by another composer)

5. Ives

Full of anxiety, on the edge, volatile

♩ = 140-160

Mezzo-soprano

Piano

f

M-S.

mf

3

As I was go - ing to St. Ives, als I was go - ing

Pno.

p

M-S.

7

to St. Ives I met a man with se - ven wives, Itch Weib hat se - ven, —

Pno.

5/16

11

rit.

M-S.

Pno.

16

A tempo

M-S.

Pno.

19

English pronunciation German pronunciation

M-S.

Pno.

22

M-S.

weiß, itch weiß, Ich weiß wer nach Sankt Ives im

(Mark the melody)

Pno.

ff

f

Ped.

25

M-S.

Mor - gen - grau - en

Pno.

f

mp

5/16

28

M-S.

As I sank

Pno.

p

pp

31 *pp* *mf*

M-S. As I Sankt Ives, As I am weis-sen Weg sank Ei-weiß

Pno. *mf*

Red._____

35 3

M-S. Zanc-ti-mo- ni - ous im Mor - gen-grau'n

Pno. Tenuto: slight emphasis

39

M-S. As I im Mor - gen - grau - en was am Weg to St. Ives

Pno.

Red._____ Red._____

43

M-S.

As I am Mor - gen - grau - en voz go - ink to sink Ives

Pno.

47

M-S.

As I was go - ing to sink Ives I met a man, I met a man, I

Pno.

Ped.

52

M-S.

met a man, a man with se - ven wives? With se - ven wives?

Pno.

ff

Ped.

57

M-S.

Pno.

p

64

M-S.

Pno.

p

Ich ging nach

Ich ging nach Sankt

(p)

B&W

Ped.

70

M-S.

Pno.

Ives im Mor - gen - grau - en, im Mor - gen - grau - en, im

75 *mf*

M-S. Mor - gen - grau-en, im Mor - gen - grau-en, im Mor - gen Frau-en

Pno.

80 *p*

M-S. gi - ngen I was gi - ngen, I was go - ing to St. Ives Im

'Place' each chord (even if that means dropping the speed a little)

Pno. *mf* *pp*

84 *f*

M-S. Mor-gen-grau-en im Grau-en im Grrr - au a lit - tle

Pno. *p* *f*

88

M-S.

ap - ple tree for me, dar - ling Da

Pno.

p

92

M-S.

linkt ein Schweib mit sie - ben, sechs, Sankt Weibs There

Pno.

Spoken;
vertical positions are a rough guide

95

M-S.

schwinkt ein Leib, mi' cats 'ad wives, Six sacks had lives in

Pno.

pp *p* *mf*

Ped. —

98 *mf*

M-S. *se-ven Ives* *Itch cat had se- ven,*

Pno. *mp*

Ped.

103

M-S. *sex had cats, had se - vered kits, had se - vered heads, hat*

Pno.

106 *ff* *Very anxious* *f*

M-S. *wives, had se-ven Ives* *had se-vered Ives, - had*

Pno. *ff* *f*

111 *ff*

M-S. *3* *3* *3* *ff*

se-vered Ives, _ had se-vered Ives, _ had se-vered Ives Hat's eh für

Pno. *ff*

115

M-S. *v*

Weibs? Für Weibs? Für Weibs? Singt: 'Ives' _____

Pno.

120

M-S.

Singt: 'Ives' _____ Singt:

Pno. *mp* *mf*

harsh speech

125 *f*

M-S.

'Ey
[a:]

es. → [i:z]

([a:])

fff

Pno.

130

M-S.

Pno.

135 *mp*

M-S.

As ich Sex cats Ei Weibs was go-ing to St.Ives How

ffp *p*

2+2+3

7/16

Pno.

139 **3+2+2** *f*

M-S. *7/16* ma-ny, **wer** ging? How ma-ny, wer ging? How ma-ny, wer ging zu St.

Pno. *7/16* *mp*

142 *ff*

M-S. *3/8* Ives? How ma - ny? How ma - ny, wer ging zu St.

Pno. *3/8* *mf* *ff*

Red. _____

145

M-S. *3/8* Ives? How ma-ny, how ma-ny, how ma-ny How ma-ny were go-ing to St. Ives?

Pno. *3/8*

Red. _____

148

M-S.

Nur ich Nur ich Nur ich, nur ich, nur ich, nur ich am

Pno.

p *ff*

153

M-S.

kom-men to St. Ives Am kom-men to St. Ives— Am

Pno.

Ped. Ped. Ped.

Più mosso (molto agitato)

157

M-S.

kom-men to St. Ives, am kom-men to St. Ives, am kom-men se-ven

Pno.

161

M-S.

times I'm co - ming

to St. Ives I'm

co - ming I'm co -

Pno.

Ped.

Shriek:

(shriek)

164

M-S.

ming I'm co - ming I'm co - ming

Pno.

The musical score consists of three staves. The top staff, labeled 'M-S.', is in treble clef and contains a single measure with a whole note chord marked with an asterisk (*). A bracket above the staff spans from measure 167 to measure 168. The middle staff, labeled 'Pno.', is in treble clef and contains a single measure with a whole note chord marked with an asterisk (*). The bottom staff, labeled 'Pno.', is in bass clef and contains a single measure with a whole note chord marked with an asterisk (*). The score is divided into two systems by a vertical bar line. The first system contains measures 167 and 168, and the second system contains measures 169 and 170. The score ends with a double bar line at the end of measure 170.


*Exact pitch ranges
are not important

6. Programmed Song

(by another composer)

7. Allein/Align


Very spacious

=50

Use tuning fork (T.F.) to get pitch*

T.F.

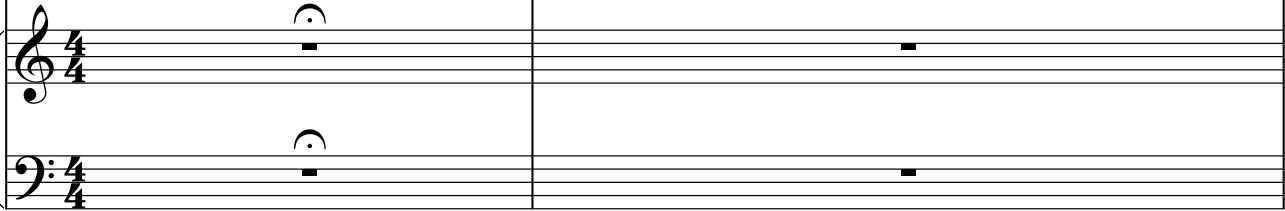
Mezzo-soprano



Al - lein_____

*Note: doing this visibly is an important component of blurring the line between performer and character

Piano



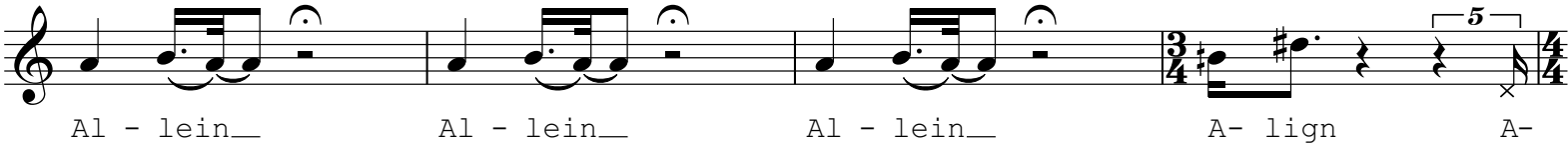
3

T.F.

T.F.

Move

M-S.



Al - lein_ Al - lein_ Al - lein_ A- lign A-

7


T.F.

M-S.



lign_ All ein Al- lein_

Poco mosso

=60

11

ppp

M-S.



Al - lein_

Pno.



p dim. to b.21 (->pppp)

Red.

17

Pno.

(dim.)

pppp

Tempo I

$\text{♩} = 50$

22

M-S.

pp

Al - lein_____ I know, — I

Pno.

ppp

(No Ped.)

25

M-S.

mf *f* *mp*

know, — I know_____ how to feel, Al -

Pno.

p *ffpppp*

Ped.

M-S. 28 *lein* *Terrible realisation* *T.F.*

Pno. *Ped.*

lein

Terrible realisation

T.F.

Ped.

M-S. 29 *pp* *I know how to feel, how to feel,*

Pno. *ppp* *Ped.*

pp

I know how to feel, how to feel,

ppp

Ped.

M-S. 32 *how to feel, how to feel, how to feel,*

Pno. *Ped.*

how to feel, how to feel, how to feel,

Ped.

35 *mp* *pp* *poco marcato* *p* *pp* *p*

M-S. — to feel, — *Tu* viel — to feel, *all*

Pno. *Slight emphasis* *Ped.*

Poco agitato ♩=60

39 *mp* *mf* *f*

M-S. — ein zu — viel —

Pno. *pp* *mf* *f* *Ped.*

Tempo I ♩=50

41 *mf* *f*

M-S. Ein oh-ne Au tut viel, to feel — Ei - ne tut zu -

Pno. *Ped.*

Poco agitato ♩=60

M-S. 43 viel, ei - ne tut zu - viel

Pno. *ff*

Ped.

M-S. 45 *ff* Ich we-nig Eh nicht

Pno.

Ped.

Tempo I ♩=50

M-S. 48 *p* calmly, with resignation Eh nicht viel I not feel help I

Pno. *p* marcato

(marcato) Ped.

51

M-S.

al-ly, _____

al ly, _____

al ly, _____

Pno.

ppp

Spreads: relaxed,
start on the beat

Ped.

54

Pno.

56

Pno.

58

Pno.

62 *p* fluid, dream-like

M-S.

Al - - lein

Pno.

Measure 62: Vocal rest, piano arpeggiated chords. Measure 63: Vocal entry with triplet, piano triplet. Measure 64: Vocal continuation with triplet, piano triplet.

65

M-S.

Al - ly

Pno.

Measure 65: Vocal entry with triplet, piano triplet. Measure 66: Vocal continuation with triplet, piano triplet. Measure 67: Vocal continuation with triplet, piano triplet.

68

M-S.

A - lign, al - lein

Pno.

mf *p* *f*

sub.

(ppp) *p*

Measure 68: Vocal entry with triplet, piano triplet. Measure 69: Vocal continuation with triplet, piano triplet. Measure 70: Vocal continuation with triplet, piano triplet.

71

M-S.

p *mf*

I ma lign

Pno.

mp *mf*

74

M-S.

f *mp* *fff*

Ma- lign? I ma lign, Mal,

Pno.

f *ff* *fff*

76

M-S.

I ma-lign-sten I'm al-lein-ss - sten

Pno.

8va *fff* *p* *fff*

Ped. *p* *fff*

80

M-S. *mp* *fff* *f*

wo ein zu viel, wo'n zu-viel,

Pno. *mp* *pp* *fff*

Ped.



rall.

straining hard

83

M-S. *f* *pp*

I von zu - - - viel

Pno. *fff* *p* *pp*

Ped.



Very slow ♩=40

rall.

VERY fucking
slow ♩=68

86

M-S. *ppp*

I von zu - viel to feel

Pno. *ppp* *ppp* *pppp*

Ped.

Movement ♩=100

Move quickly and nervously, as if suddenly looking for something very important

91

looking for something very important

M-S.

pp

Al-lein

Pno.

fff

As soon as you hear the pedal lift: stop and look at telephone

Lift
abruptly
(and audibly)

8. Programmed Song (by another composer)

(uenitnoc ot lliw eht ro noitome fo dioved fi sa)
gnos txen trats ot eraperp yllseldnim ,ylwols :EGNAHC NEDDUS

onarpos-ozzeM

Piano

V.slow (ca. ♩=50)

accel.

2

.S.M

(!yrruh) ... ko eb tsuj thgim uoy ,ti ni edih dna gnos txen
eht mrofrep ot noitisop ruoy ot teg tsuj nac uoy fI :YLNEDDUS

Pno.

ppp

Ped.

1/4 lift 1/4 lift sim.

5

.S.M

POTS

(...ENOHP SDRAWOT REGGATS)

gnirepsihw tsomla
,eciov wol a ni ,fles oT

?suo - uc-sim - orP

Pno.

p

ppp

1/2 lift 1/4 lift 1/4 lift sim.

(...ENOHP SDRAWOT REGGATS)

.S.M

8

?su uoy dessiM

pp

Pno.

p

ppp

sim...

1/2 lift

1/4 lift

(5.b←.tnoc) lliw ruoy tsniaga ti sdrawot ylwols
nward fi sa ,ENOHPLET SDRAWOT REGGATS OT NIGEB

.S.M

11

mp

Pno.

sim...

1/2

1/4

POTS :gnivom fI

.S.M

13

?se ud tsiB

pm

[!PSAG]

Pno.

mf

mp

mf

(mp)

Ped.

Ped.

1/4

1/4

(accel.)

51

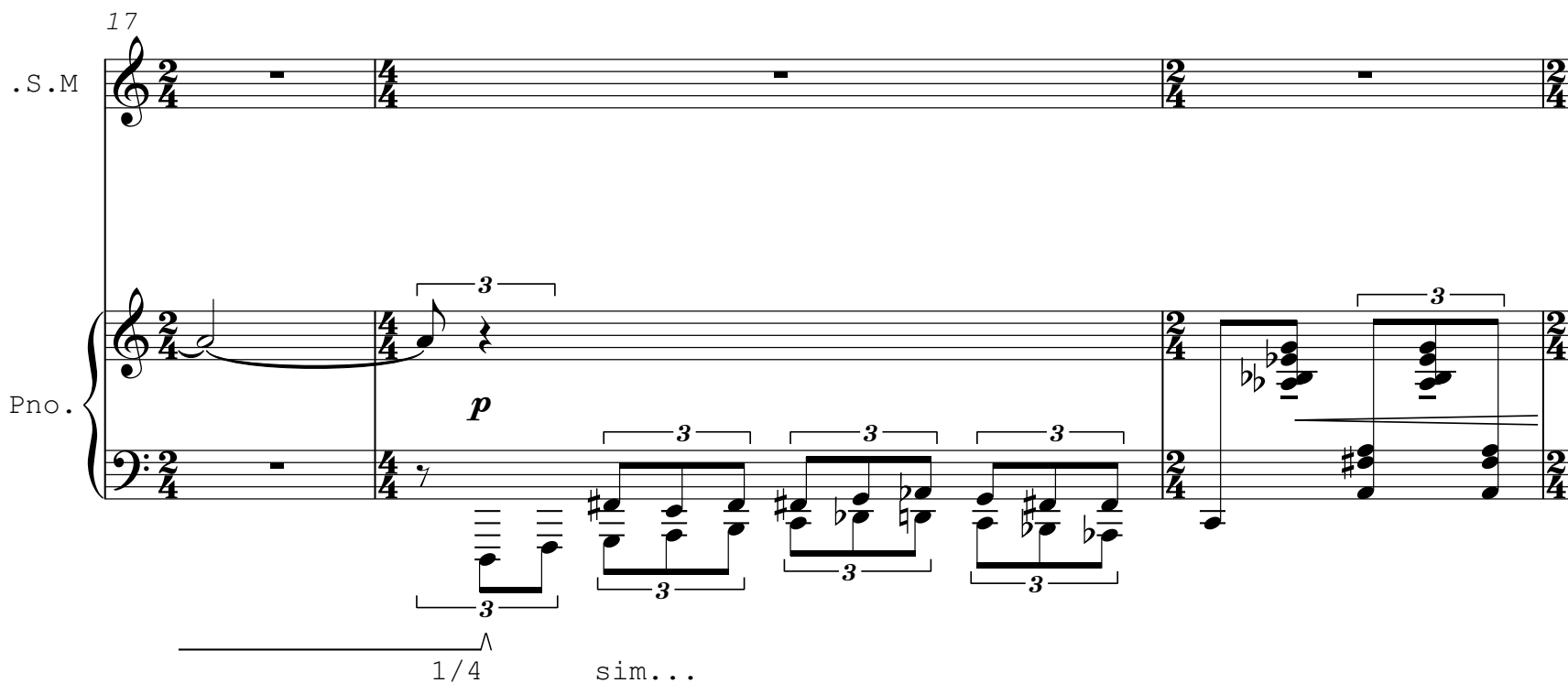
17

.S.M

Pno.

p

1/4 sim...



20

.S.M

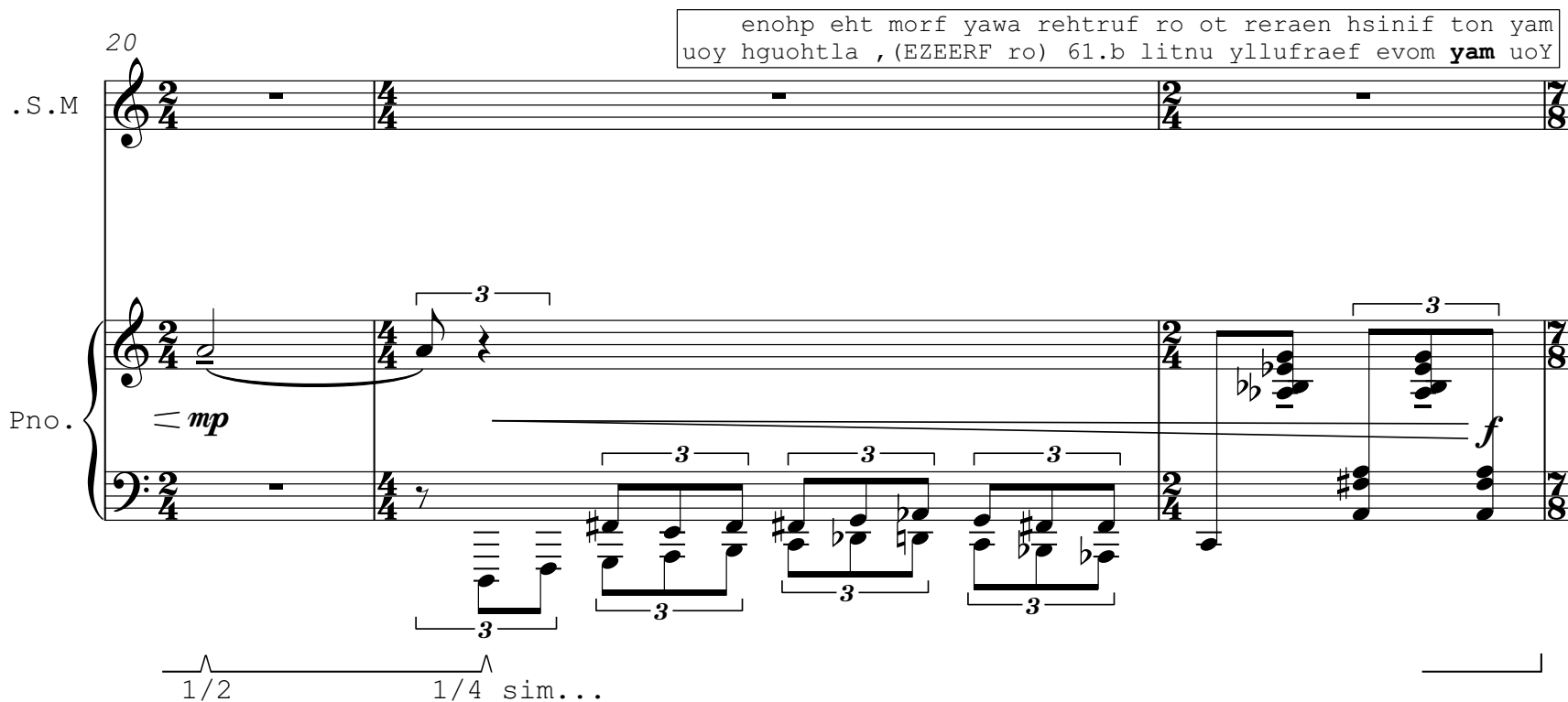
Pno.

mp

f

1/2 1/4 sim...

enohp eht morf yawa rehtruf ro ot reraen hsinif ton yam
uoy hguohtla , (EZEERF ro) 61.b litnu yllufraef evom **yam** uoY



23

.S.M

elt - tob a ni dnuof .S



26

...ENOHP EHT OT HCAORPPA RUOY EUNITNOC

.S.M

.M "en - ie let-ueB men' ni dnaf sE"

Pno.

mf

Red.

Agitato
ca. ♩=180

31

pm

enohp eht morf yawa rehtruf ro ot reraen hsinif ton
yam uoy hguohtla , (EZEERF ro) yllufraef evom yam uoY

.S.M

pm

- arp
('onarpos' ni sA)

Pno.

p

f

36

.TS .TS .TS

mp *mf*

(enohp sdrawot syawla)
PETS

.S.M

-os - oz-zeM [!PSAG] ".S .M" ?se ud tsiB

Più agitato ca. ♩=160

53

43 **accel.**

Pno.

p

Ped.

47

Pno.

mf *ff* *p*

51

Pno.

f *ff* *mp*

55

Pno.



Molto agitato
ca. ♩=200

59

.S.M

53.b litnu EZEERF .TS .TS .TS .TS .TS .TS

elt-tob a ni dnuof .S

Pno.



.TS .TS (.mis erpmes) PETS (enohp sdrawot) PETS

65

.S.M

.M ?se ud

accel.

```
(kcab eht sdrowot ,ecneidua eht gnoma :noitisop lanif)
EGATS EHT SDRAWOT YAW ELTTIL A EVOM .2
DENETHGIRF ERA UOY :ECNEIDUA EHT DNIHEB MORF YLDEIRRUH .1
```

70

.S.M

tsiB

EGATS EHT SDRAWOT YAW ELTTIL A EVOM .2

ENOHPELET EHT FO DENETHGIRF ERA UOY :ECNEIDUA EHT DNIHEB MORF YLDEIRRUH .1

Pno.

mf

f

Ped.




Musical score for Piano (Pno.). The score is written for a grand piano with a treble and bass staff. The key signature is one sharp (F#). The tempo is marked 'Allegretto' and the dynamics are 'ff' (fortissimo). The score consists of 72 measures. The first two measures are in 2/4 time, followed by a change to 3/4 time. The third measure contains a complex rhythmic figure with a '5' above it, indicating a quintuplet. The fourth measure is a whole note chord. The fifth measure is a whole note chord. The sixth measure is a whole note chord. The seventh measure is a whole note chord. The eighth measure is a whole note chord. The ninth measure is a whole note chord. The tenth measure is a whole note chord. The eleventh measure is a whole note chord. The twelfth measure is a whole note chord. The thirteenth measure is a whole note chord. The fourteenth measure is a whole note chord. The fifteenth measure is a whole note chord. The sixteenth measure is a whole note chord. The seventeenth measure is a whole note chord. The eighteenth measure is a whole note chord. The nineteenth measure is a whole note chord. The twentieth measure is a whole note chord. The twenty-first measure is a whole note chord. The twenty-second measure is a whole note chord. The twenty-third measure is a whole note chord. The twenty-fourth measure is a whole note chord. The twenty-fifth measure is a whole note chord. The twenty-sixth measure is a whole note chord. The twenty-seventh measure is a whole note chord. The twenty-eighth measure is a whole note chord. The twenty-ninth measure is a whole note chord. The thirtieth measure is a whole note chord. The thirty-first measure is a whole note chord. The thirty-second measure is a whole note chord. The thirty-third measure is a whole note chord. The thirty-fourth measure is a whole note chord. The thirty-fifth measure is a whole note chord. The thirty-sixth measure is a whole note chord. The thirty-seventh measure is a whole note chord. The thirty-eighth measure is a whole note chord. The thirty-ninth measure is a whole note chord. The fortieth measure is a whole note chord. The forty-first measure is a whole note chord. The forty-second measure is a whole note chord. The forty-third measure is a whole note chord. The forty-fourth measure is a whole note chord. The forty-fifth measure is a whole note chord. The forty-sixth measure is a whole note chord. The forty-seventh measure is a whole note chord. The forty-eighth measure is a whole note chord. The forty-ninth measure is a whole note chord. The fiftieth measure is a whole note chord. The fifty-first measure is a whole note chord. The fifty-second measure is a whole note chord. The fifty-third measure is a whole note chord. The fifty-fourth measure is a whole note chord. The fifty-fifth measure is a whole note chord. The fifty-sixth measure is a whole note chord. The fifty-seventh measure is a whole note chord. The fifty-eighth measure is a whole note chord. The fifty-ninth measure is a whole note chord. The sixtieth measure is a whole note chord. The sixty-first measure is a whole note chord. The sixty-second measure is a whole note chord. The sixty-third measure is a whole note chord. The sixty-fourth measure is a whole note chord. The sixty-fifth measure is a whole note chord. The sixty-sixth measure is a whole note chord. The sixty-seventh measure is a whole note chord. The sixty-eighth measure is a whole note chord. The sixty-ninth measure is a whole note chord. The seventieth measure is a whole note chord. The seventy-first measure is a whole note chord. The seventy-second measure is a whole note chord.



Musical score for Piano (Pno.). The score is written for two staves (treble and bass clef). The tempo is marked 'Allegretto' and the dynamics are 'ff' (fortissimo). The key signature is one flat (B-flat). The time signature changes from 4/4 to 3/4. The score includes a 5-measure rest in the bass staff and a 5-measure rest in the treble staff.

*'elttoB A nI dnuoF .S.M' .1

```
(_a_c_c_e_l_.)
```

ca.  = 230

82

S.M.

(ECNEIDUA DNIHEB MORF RETNE LLIW) REYOF/EGATSKCAB

Pno.

ffff

```
('tpircsunam' si '.SM' hcihw ni) oeP nella ragde yb yrots trohs a fo elitit eht si 'elttoB a ni dnuoF .SM'*
```


Mark Carroll

18 kisses with eyes closed

piano & string quartet
(+ tape)

18 kisses with Ives

CLOSED 18:

Kisses with eyes closed 18 kisses. With eyes closed 18, kisses with eyes closed 18 kisses with eyes closed 18, kisses with eyes. Closed 18 kisses with eyes closed 18 kisses with eyes.

Closed 18 kisses with eyes closed:

-18 kisses with eyes closed 18 kisses

-with eyes closed 18

-kisses with eyes closed 18 kisses with eyes

Closed:

18 kisses with eyes closed. 18 kisses with eyes closed 18 kisses with, eyes closed 18 kissed with - eyes closed 18 kisses with - eyes closed 18 kissed with eyes closed 18 kisses.

With eyes closed 18 kisses with eyes closed 18 kisses with.

Eyes closed:

18 kisses with eyes closed. 18 kisses with eyes closed 18; kisses with eyes closed 18 kisses with, eyes closed, 18 kisses with eyes closed 18 kisses with eyes closed 18 kisses with.

Eyes closed 18 kisses with eyes closed.

k i s s e s w i t h

e y e s c l o s e d

18 kisses with eyes closed

Pianist:	18 k
Take to the stage, bow, settle	18 ki
yourself at the piano, organise	18 kis
your music... i.e. ready yourself to	18 kiss
play. Place your hands on your first	18 kisse
notes (bar 29) then...	18 kisses

Piano 18

NOTE: 1) if there is a piece before this in the concert, all players should leave the stage after it and go backstage. If there is no obvious 'backstage' area, use a room adjacent to the concert room, with a closeable door.
2) if this is the first piece in the concert/half, all players should be backstage (or equivalent) before this point.

Violin 1 kisses

Violin 2 with

Viola eyes

V.cello closed

TAPE

uartet: B

A

C

K

S

T

A

G

E

Con sord.

1'00"

Duration of current fermata (**not** running total)

2

Pno

FREEZE

Qtet

rtet: B

A

C



(freeze)

3

Pno

Quartet - NEUTRAL - IGNORING AUDIENCE & PIANIST:

Take to the stage calmly (NO bows/smiles, do not hurry), take your places, get ready to play your first note (including whatever that normally entails), then...

Qtet

con sord.



1'30"

(sim.)

4

Pno


(freeze)

FREEZE

Qtet

2/4

2/4

 = 112

30"

5

Pno

(freeze)

V1

(freeze)

V2

poco vib.

FREEZE

ppp

Va

poco vib.

FREEZE

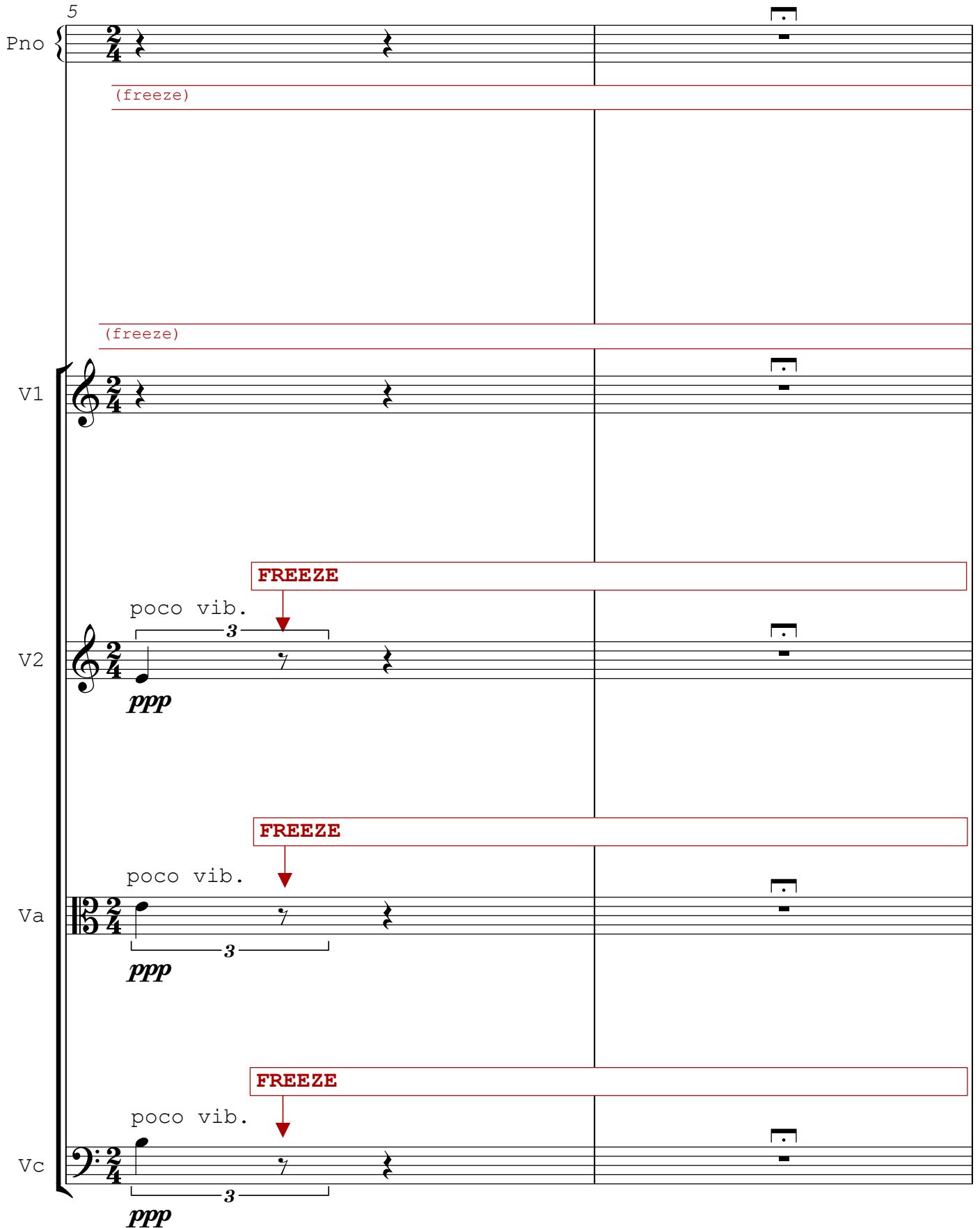
ppp

Vc

poco vib.

FREEZE

ppp



7

Pno

(freeze)

V1

(freeze)

V2

FREEZE

Va

FREEZE

Vc

FREEZE

9

Pno

(freeze)

8"

V1

(freeze)

V2

FREEZE

3

Va

FREEZE

3

Vc

FREEZE

3

11 (freeze)

Pno { $\frac{3}{8}$ $\frac{5}{16}$ $\frac{3}{8}$ $\frac{5}{16}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{6}{16}$
 V1 $\frac{3}{8}$ $\frac{5}{16}$ $\frac{3}{8}$ $\frac{5}{16}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{6}{16}$
 V2 $\frac{3}{8}$ $\frac{5}{16}$ $\frac{3}{8}$ $\frac{5}{16}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{6}{16}$
 Va $\frac{3}{8}$ $\frac{5}{16}$ $\frac{3}{8}$ $\frac{5}{16}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{6}{16}$
 Vc $\frac{3}{8}$ $\frac{5}{16}$ $\frac{3}{8}$ $\frac{5}{16}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{6}{16}$

(freeze) senza vib.
 ppp
 pizz.
 mp




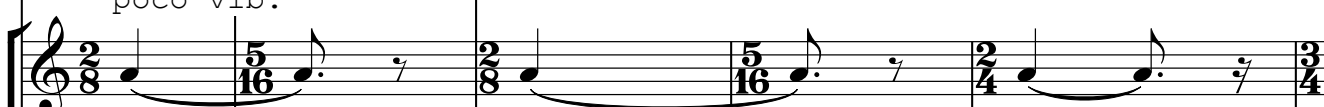
17 $\frac{6}{16}$ $\frac{7}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{4}{4}$ $\frac{3}{16}$ $\frac{3}{4}$ $\frac{3}{16}$ $\frac{2}{8}$
 Pno { $\frac{6}{16}$ $\frac{7}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{4}{4}$ $\frac{3}{16}$ $\frac{3}{4}$ $\frac{3}{16}$ $\frac{2}{8}$
 V1 $\frac{6}{16}$ $\frac{7}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{4}{4}$ $\frac{3}{16}$ $\frac{3}{4}$ $\frac{3}{16}$ $\frac{2}{8}$
 V2 $\frac{6}{16}$ $\frac{7}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{4}{4}$ $\frac{3}{16}$ $\frac{3}{4}$ $\frac{3}{16}$ $\frac{2}{8}$
 Va $\frac{6}{16}$ $\frac{7}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{4}{4}$ $\frac{3}{16}$ $\frac{3}{4}$ $\frac{3}{16}$ $\frac{2}{8}$
 Vc $\frac{6}{16}$ $\frac{7}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{4}{4}$ $\frac{3}{16}$ $\frac{3}{4}$ $\frac{3}{16}$ $\frac{2}{8}$

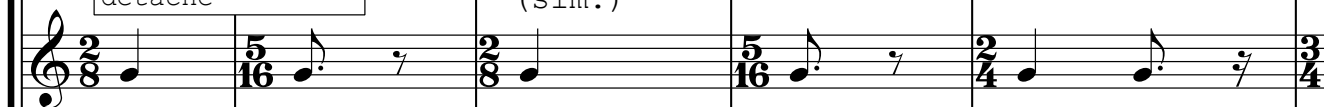
(freeze)
 Whenever V1 plays at the start of a gesture, s/he leads
 Whenever V1 plays at the start of a gesture, s/he leads (poco vib.)
 Whenever V1 plays at the start of a gesture, s/he leads (poco vib.)
 Whenever V1 plays at the start of a gesture, s/he leads (poco vib.) arco
 ppp

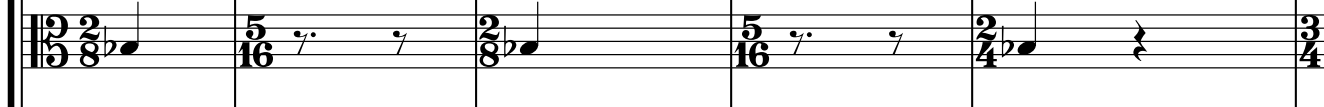
x3 x4

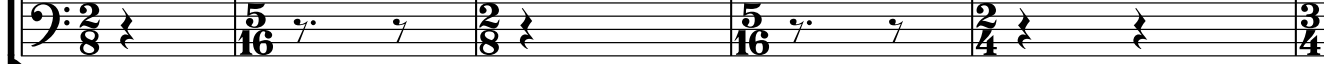
25 (freeze) Begin playing **BAND I**

Pno 

V1 *poco vib.* 

V2 detaché (sim.) 

Va 

Vc 



Pno 

30 **x3** 

V1 

V2 

Va 

Vc 

Pno

34

x3

x2

V1

V2

Va

Vc



Pno

42

x3

V1

V2

Va

Vc

Pno 

45 **x4**


V1 $\frac{2}{4}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{3}{16}$

V2 $\frac{2}{4}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{3}{16}$

Va $\frac{2}{4}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{3}{16}$

Vc $\frac{2}{4}$ $\frac{7}{16}$ $\frac{5}{16}$ $\frac{2}{4}$ $\frac{3}{16}$

==

Pno 

49 **x4** **x2**

V1 $\frac{3}{16}$ $\frac{7}{16}$ $\frac{3}{16}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{4}{4}$

V2 $\frac{3}{16}$ $\frac{7}{16}$ $\frac{3}{16}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{4}{4}$

Va $\frac{3}{16}$ $\frac{7}{16}$ $\frac{3}{16}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{4}{4}$

Vc $\frac{3}{16}$ $\frac{7}{16}$ $\frac{3}{16}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{5}{8}$ $\frac{3}{16}$ $\frac{4}{4}$

Pno

57

x3

V1

V2

Va

Vc

≡

Pno

64

x4

V1

V2

Va

Vc

Piano score for measures 72-81. The score is written for Pno (Piano), V1 (Violin 1), V2 (Violin 2), Va (Viola), and Vc (Violoncello). The Pno part is indicated by a long horizontal line with an arrow pointing right.

Measures 72-81 are grouped into three sections:

- Measures 72-73: Labeled **x2**.
- Measures 74-75: Labeled **x2**.
- Measures 76-78: Labeled **x3**.

The time signatures for the vocal parts (V1, V2, Va, Vc) are 3/4, 5/8, 2/4, and 7/16 respectively. The Pno part is indicated by a long horizontal line with an arrow pointing right.



Piano score for measures 78-87. The score is written for Pno (Piano), V1 (Violin 1), V2 (Violin 2), Va (Viola), and Vc (Violoncello). The Pno part is indicated by a long horizontal line with an arrow pointing right.

Measures 78-87 are grouped into two sections:

- Measures 78-80: Labeled **x2**.
- Measures 81-87: Labeled **x3**.

The time signatures for the vocal parts (V1, V2, Va, Vc) are 3/16, 5/16, 2/4, and 7/16 respectively. The Pno part is indicated by a long horizontal line with an arrow pointing right.

Pno

x3

x4

86

V1

V2

Va

Vc



Pno

x4

x3

93

V1

V2

Va

Vc

The image shows a musical score for the song "The Rose Tree". The score is written for five parts: Piano (Pno), Violin 1 (V1), Violin 2 (V2), Viola (Va), and Violoncello (Vc). The key signature is one flat (B-flat major or D minor). The time signature is 5/16. The score is divided into four measures. The first measure is marked with a "101" and a "5/16" time signature. The second measure is marked with a "7/16" time signature. The third measure is marked with a "2/4" time signature. The fourth measure is marked with a "2/8" time signature. The score includes various musical notations such as notes, rests, and bar lines. There are also some markings above the staves, such as "x4" and "x8", which likely indicate the number of times a section should be repeated. The score is written in a standard musical notation style, with a treble clef for V1 and V2, and a bass clef for Va and Vc. The Piano part is written on a grand staff with a treble and bass clef. The overall layout is clean and professional, with clear notation and easy-to-read markings.



The musical score is for a piece titled "The Rose Tree". It features five parts: Piano (Pno), Voice 1 (V1), Voice 2 (V2), Viola (Va), and Violoncello (Vc). The score begins with a piano introduction in 2/8 time, marked with a tempo of 108. The main melody is presented in a 2/4 time signature, with a "x2" repeat sign indicating two repetitions of the phrase. The melody is primarily in the treble clef, with the piano accompaniment in the bass clef. The score concludes with a final 2/4 section.

Pno 

116

x4


x3

V1


V2

Va

Vc



≡

Pno 

122


x2

V1

V2

Va

Vc



35"

Pno

V1

V2

Va

Vc

135

8va

7/16

Prepare to play bar 140 then FREEZE

Prepare to play bar 142 then FREEZE

Prepare to play bar 142 then FREEZE

Prepare to play bar 142 then FREEZE

Pno

5"

7"

Rock very slightly back & forth, as if your nervous heartbeat is jolting your body

138 9/16

V1

Rock very slightly back & forth, as if your nervous heartbeat is jolting your body

138 9/16

V2

WHEN YOU SEE V2 DO IT:
Rock slightly back & forth, as if your nervous heartbeat is jolting your body

138 9/16

Va

WHEN YOU SEE Va DO IT:
Rock slightly back & forth, as if your nervous heartbeat is jolting your body

138 9/16

Vc

WHEN FINISHED CURRENT FRAGMENT (incl.PAUSE):
play one more fragment from BAND I;
thereafter proceed to **play from BAND II**

17

Pno

140

Stop rocking

Stop rocking when you hear V1 play

Stop rocking when you hear V1 play

Stop rocking when you hear V1 play

x2


V1

V2

Va

Vc

The musical score is for a piano and four vocal parts (V1, V2, Va, Vc). The piano part (Pno) is represented by a long arrow. The vocal parts are written in 9/16 time. The score is numbered 140 and 17. The lyrics are: 'WHEN FINISHED CURRENT FRAGMENT (incl.PAUSE): play one more fragment from BAND I; thereafter proceed to play from BAND II'. The score includes a 'Stop rocking' instruction for V1 and 'Stop rocking when you hear V1 play' for V2, Va, and Vc. A 'x2' instruction is present for V1 and V2.

Pno { 

144

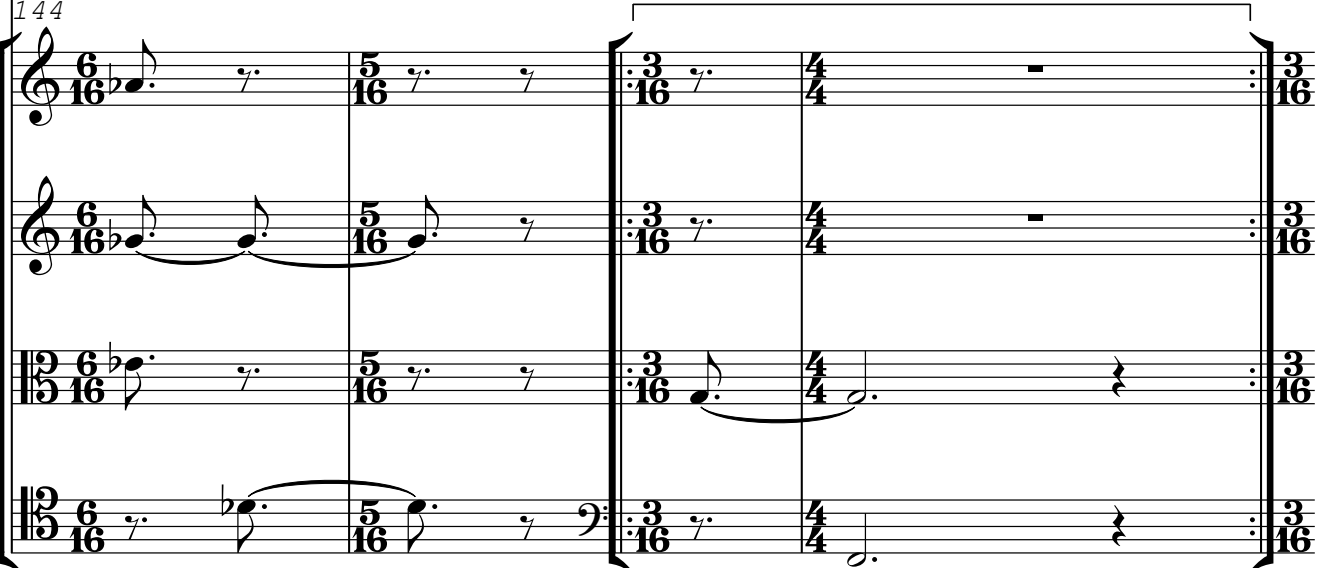
x2


V1

V2

Va

Vc



Pno { 

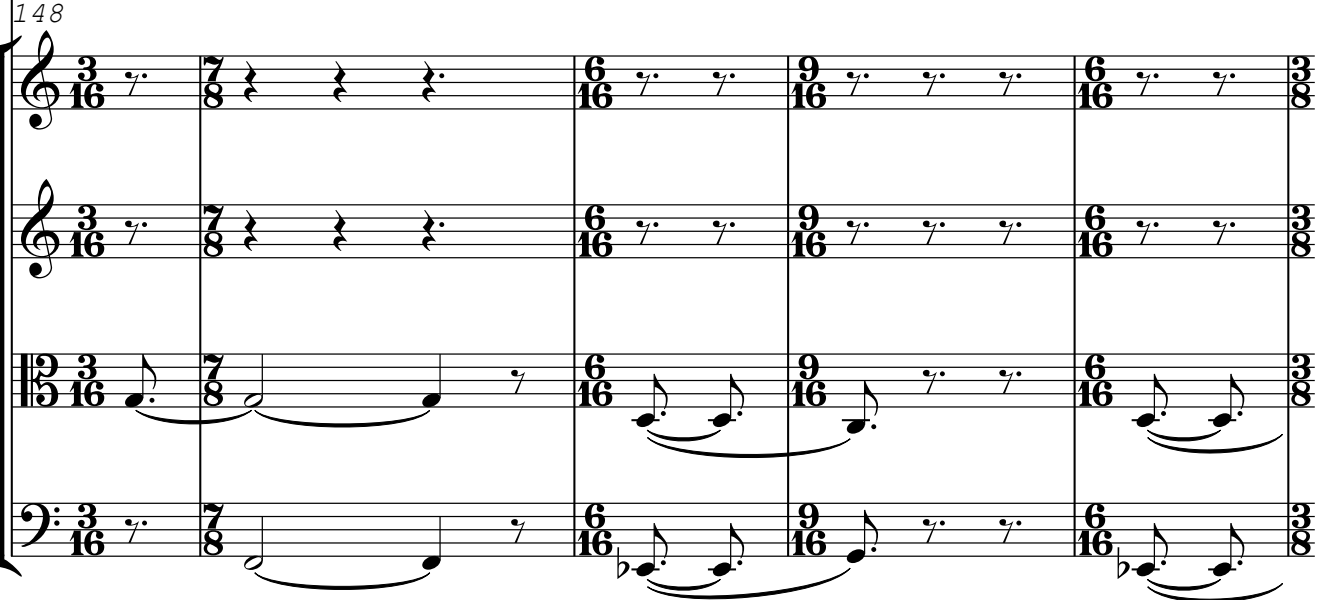
148

V1

V2

Va

Vc



Pno

153

x2

V1

V2

Va

Vc



Pno

158

x4

8va

V1

V2

Va

Vc

Stop playing and **freeze**
(still hold Pedal)
Exact point in bar is not important

166

Pno

V1

V2

Va

Vc

senza vib.

senza vib.

pizz.

mp

Poco più mosso

♩=120

Recommence playing from BAND II

(freeze)

Pno.

V1

V2

Va

Vc

arco

ppp

x2

Pno

178 *8^{va}*

x5

V1

V2

Va

Vc

==

Pno

185

x4

x6

V1

V2

Va

Vc

Pno

192

x2

V1

V2

Va

Vc



Pno

198

x5

Poco più mosso
♩=128

x2

V1

V2

Va

Vc

Pno

204

V1

V2

Va

Vc

short cesura ,

V1 decides length of short pause if any (sim.)

II

I



Pno

209

V1

V2

Va

Vc

x3

Pno

x3

x2

8va

212

V1

V2

Va

Vc



Pno

x4

218

V1

V2

Va

Vc

Pno

225

V1

V2

Va

Vc

8va-

short cesura ,



Pno

(detaché)

231

V1

V2

Va

Vc

Pno

V1

V2

Va

Vc

237

8va

6/16

2/8

7/8

9/8

3/4

Do not START another fragment.
When finished, **FREEZE**

Pno

V1

V2

Va

Vc

244

8va

senza vib.

pizz.

mp

Fermata allows for V1 going backstage

Fermata may not be necessary but allows for you going backstage

Leave stage suddenly, go backstage

Fermata allows for V1 going backstage

Fermata allows for V1 going backstage

Fermata allows for V1 going backstage

FREEZE

FREEZE

FREEZE

FREEZE

250

Pno. { $\frac{6}{16}$ $\frac{7}{16}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{9}{16}$ }

(freeze)

(backstage)

V1 $\frac{6}{16}$ $\frac{7}{16}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{9}{16}$

V2 $\frac{6}{16}$ $\frac{7}{16}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{9}{16}$

Va $\frac{6}{16}$ $\frac{7}{16}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{9}{16}$

Vc $\frac{6}{16}$ $\frac{7}{16}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{9}{16}$

x3 **x2**



255

Pno. { $\frac{9}{16}$ $\frac{6}{16}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{9}{16}$ $\frac{7}{16}$ $\frac{9}{16}$ }

(freeze)

(backstage)

V1 $\frac{9}{16}$ $\frac{6}{16}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{9}{16}$ $\frac{7}{16}$ $\frac{9}{16}$

V2 $\frac{9}{16}$ $\frac{6}{16}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{9}{16}$ $\frac{7}{16}$ $\frac{9}{16}$

Va $\frac{9}{16}$ $\frac{6}{16}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{9}{16}$ $\frac{7}{16}$ $\frac{9}{16}$

Vc $\frac{9}{16}$ $\frac{6}{16}$ $\frac{7}{8}$ $\frac{2}{4}$ $\frac{9}{16}$ $\frac{7}{16}$ $\frac{9}{16}$

x6 **x2**

poco vib. short cesura ,

261

x6

Pno. $\frac{9}{16}$ $\frac{5}{16}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

(freeze)

(backstage)

V1 $\frac{9}{16}$ $\frac{5}{16}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

V2 $\frac{9}{16}$ $\frac{5}{16}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Va $\frac{9}{16}$ $\frac{5}{16}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vc $\frac{9}{16}$ $\frac{5}{16}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

267

Play **BAND III** FRAGMENT B,
then continue with **BAND III**

Pno. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{16}$

(freeze)

(backstage)

12"

V1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{16}$

detaché

FREEZE

V2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{16}$

detaché

pp

FREEZE

Va $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{16}$

pp

FREEZE

Vc $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{16}$

mp *pp*

pizz. arco

Pno

271 **x3**

V1 $\frac{5}{16}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{5}{16}$ $\frac{7}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{4}{4}$ $\frac{3}{16}$
 (backstage)

V2 $\frac{5}{16}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{5}{16}$ $\frac{7}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{4}{4}$ $\frac{3}{16}$
ppp

Va $\frac{5}{16}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{5}{16}$ $\frac{7}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{4}{4}$ $\frac{3}{16}$
ppp

Vc $\frac{5}{16}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{5}{16}$ $\frac{7}{16}$ $\frac{2}{4}$ $\frac{3}{16}$ $\frac{4}{4}$ $\frac{3}{16}$
ppp

Pno

279 **x6**

V1 $\frac{3}{16}$ $\frac{7}{8}$ $\frac{3}{16}$ $\frac{4}{4}$ $\frac{7}{16}$ $\frac{3}{8}$ $\frac{5}{16}$ $\frac{2}{8}$ $\frac{4}{4}$
 (backstage)

V2 $\frac{3}{16}$ $\frac{7}{8}$ $\frac{3}{16}$ $\frac{4}{4}$ $\frac{7}{16}$ $\frac{3}{8}$ $\frac{5}{16}$ $\frac{2}{8}$ $\frac{4}{4}$

Va $\frac{3}{16}$ $\frac{7}{8}$ $\frac{3}{16}$ $\frac{4}{4}$ $\frac{7}{16}$ $\frac{3}{8}$ $\frac{5}{16}$ $\frac{2}{8}$ $\frac{4}{4}$

Vc $\frac{3}{16}$ $\frac{7}{8}$ $\frac{3}{16}$ $\frac{4}{4}$ $\frac{7}{16}$ $\frac{3}{8}$ $\frac{5}{16}$ $\frac{2}{8}$ $\frac{4}{4}$

Pno

287 (backstage)

V1

V2

Va

Vc

==

Pno

291

x2

x5

(backstage)

V1

V2

Va

Vc

Pno

(backstage)

Ca. ♩=128
col legno tratto

damped with LH

arco ord.

pp *fff*

296

V1

V2

Va

Vc

(ca. ♩=128)

302

Pno.

STOP playing,
RELEASE damper
& FREEZE

(backstage)

(LH damps)

(sim.)

V1

V2

Va

Vc

6"

When you hear V1:
LOOK towards
backstage and **FREEZE**

(freeze)

308

7" 10"

Pno. (without affectation)

(backstage)

V1 wie abgerissen

fff

When you hear V1:
LOOK towards
backstage and **FREEZE**

(freeze)

V2 (without affectation)

NOTE: if at any point during this pause any member of the audience etc acts as if they think either the piece has ended or there is a problem, begin bar 311 *immediately*!

When you hear V1:
LOOK towards
backstage and **FREEZE**

(freeze)

Va (without affectation)

NOTE: if at any point during this pause any member of the audience etc acts as if they think either the piece has ended or there is a problem, begin bar 311 *immediately*!

When you hear V1:
LOOK towards
backstage and **FREEZE**

(freeze)

Vc (without affectation)

A tempo ♩=128

35

311 (freeze)

311 (backstage)

8va

ppp

8va

ppp

Pno. V1 V2 Va Vc

Play from BAND III

315 (freeze)

(backstage)

poco a poco sul pont. to bar 332


poco a poco sul pont. to bar 332

poco a poco sul pont. to bar 332

II (sim.)

ppp

Pno. V1 V2 Va Vc

Pno 

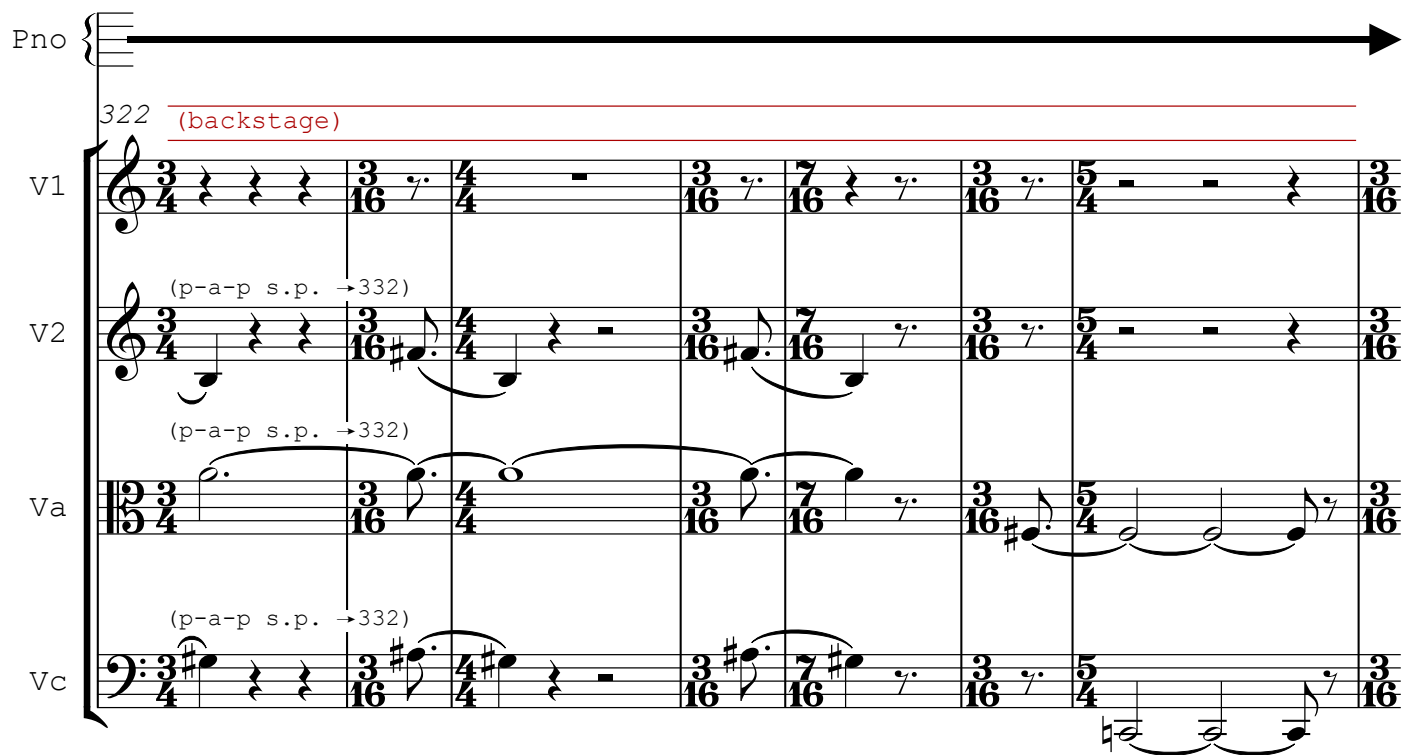
322 (backstage)


V1

V2 (p-a-p s.p. → 332)

Va (p-a-p s.p. → 332)

Vc (p-a-p s.p. → 332)




Pno 

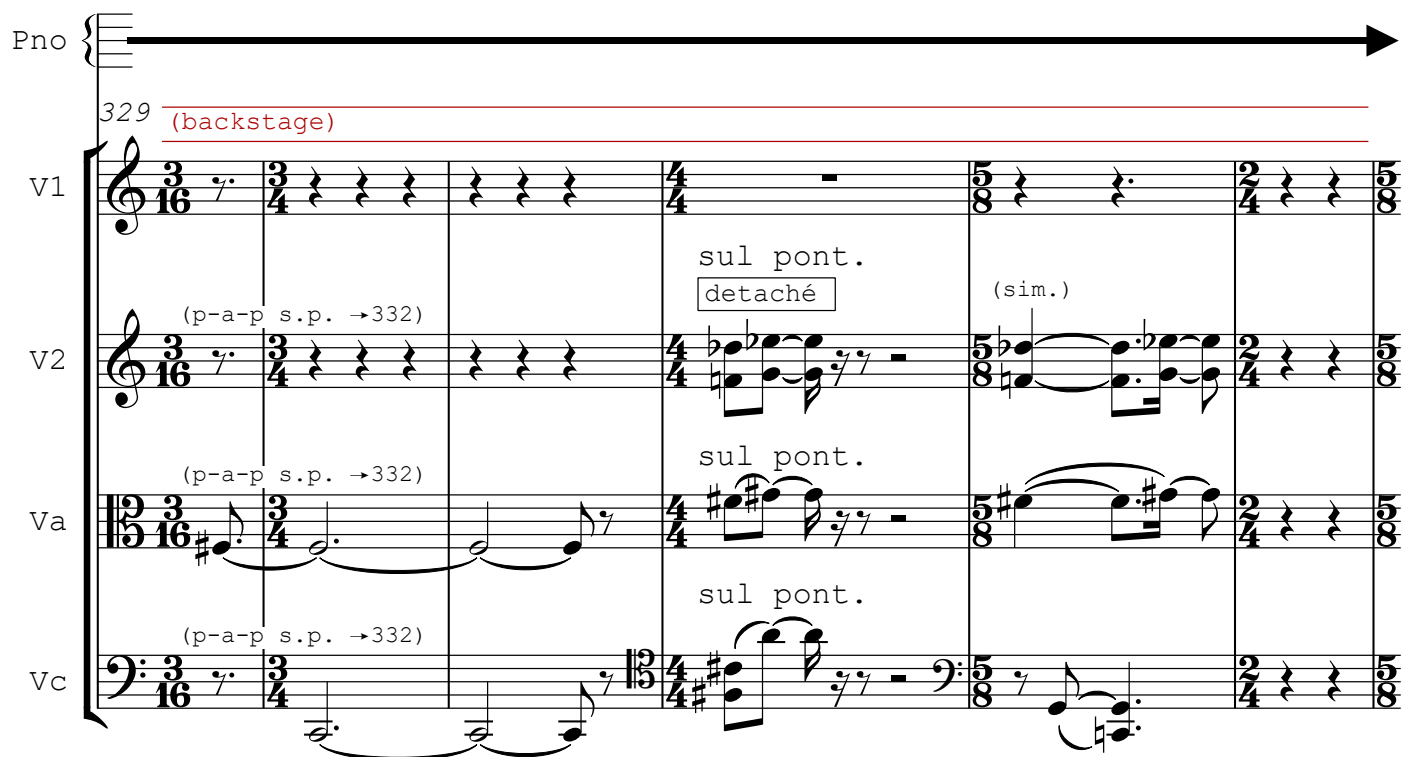
329 (backstage)

V1

V2 (p-a-p s.p. → 332) sul pont. detaché (sim.)

Va (p-a-p s.p. → 332) sul pont.

Vc (p-a-p s.p. → 332) sul pont.



Pno

335 (backstage)

V1

(sim.)

V2

(sul pont.)

Va

(sul pont.)

Vc

arco ord.

sul pont. I

short cesura

pizz. (pos. ord.) II

ppp

(ppp)

Pno

341 (backstage)

QUICKLY & CALMLY: enter and walk to the stage, take your seat, and ready yourself to play

V1

Time required for V1 to reach seat and ready self

FREEZE

V2

I

II

Time required for V1 to reach seat and ready self

FREEZE

Va

Time required for V1 to reach seat and ready self

FREEZE

Vc

arco

pizz. III

ppp

mp

Time required for V1 to reach seat and ready self

Pno 


345 ord.
V1 *pp*

(sul pont.)
II
V2 *(ppp)*

(sul pont.)
Va *(ppp)*

arco
sul pont.
I
Vc *(ppp)*




Pno 

351 (detaché)
V1

(detaché) ord.
V2

(detaché) ord.
Va

Vc



Pno

359

(pp)

poco a poco ord. → 387

sul pont.
poco a poco ord. → 387
I

ppp

poco a poco ord. → 387

III

ppp

Change 1st time only (hold)



Pno

366

senza vib.

p

pp

pp

pp

Pno 

373


V1 *pp*

V2 (poco a poco ord. → 387)

Va (poco a poco ord. → 387)

Vc (poco a poco ord. → 387)



Pno 

381

V1 *p* *pp* *p*

V2

Va (ord.) IV *p*

Vc (ord.) I *pp*

Pno

387

V1

V2

Va

Vc

pp \leftarrow *p*

pp

ppp

pp

ppp

ppp

pp

ppp

ppp

pp

ppp



Attacca into Chopin's 'Raindrop Prelude':
 Begin *ppp* , crescendo very gradually
 (do not exceed *mp*)

Pno.

(*ppp*)

393

V1

V2

Va

Vc

p

ppp

pp

p

ppp

pp

ppp

pp

ppp

pp

ppp

pp

ppp

pp

[illegible]

Pno

414

V1

V2

Va

Vc

ppp *p* *ppp* *p* *ppp*

(III)

ppp *p* *ppp* *p* *ppp*

ppp *p* *ppp* *p* *ppp*

ppp *p* *ppp* *p* *ppp*



Pno

421

V1

V2

Va

Vc

p *ppp* *p*

p *ppp* *p*

p *ppp* *p*

p *ppp* *p*

p *ppp* *p* *pizz.* *arco*

p *ppp* *p* *mp* *p*



Pno

436

V1

V2

Va

Vc

ppp

ppp

ppp

arco

ppp

Pno

443

V1

V2

Va

Vc

pizz.

arco

pizz.

mp

mp

mp

mp



Pno

447

V1

V2

Va

Vc

arco

pizz.

mf

LEAVE stage
quickly but calmly

LEAVE stage
quickly but calmly

LEAVE stage
quickly but calmly

30"

(cont.)

poco dim.

(backstage)

(backstage)

(backstage)

(backstage)

LEAVE stage
quickly but calmly

Vc

Va

V2

V1

Pno

449



STOP abruptly (release pedal),
become INACTIVE:
close eyes, bow head, hands
off keyboard, **freeze**

1'10"

(freeze)

451

(Ped) *

(backstage)

Qtet

TAPE

OPERATOR: BEGIN TAPE
(plays 'Broken' Raindrop Prelude)

4/4

4/4

4/4

♩=60

(freeze)

453

Pno				
V1				
	(let door close)			
V2				
			(let door close)	
Va				
			(let door close)	
Vc				
			(let door close)	
TAPE				

48

457

Pno

(freeze)

FREEZE

Qtet

10"

TAPE

TAPE changes:
quartet recording swamps piano

TAPE stops

=

(freeze)

459

Pno

WALK calmly to front of stage and take your bows as you normally would
1st violin leads

Qtet

=

(freeze)

460

Pno

LEAVE stage as you normally would (1st violin leads)
Go about your business. Continue to live out your life

Qtet

18



Pno

If there is a piece after this: remain frozen until the start of that piece*
If there isn't: remain frozen until all audience members have left
You may then leave the stage and **continue** to live out your **life**

* "the start" means when you/the group starts playing that piece

Mark Carroll

18 kisses with eyes closed

PIANO APPENDIX

BAND I

Performance Instructions

- Play slowly, aiming for a nebulous, watery effect. Within these restrictions, tempo is free, e.g. you may use rubato
- While the basic dynamic is 'as quiet as possible', notes with tenuto marks should be given a very slight emphasis (to give gentle hints to Chopin's 'Raindrop Prelude')
- Apart from those marked '**REGISTER FIXED**', when choosing a fragment you may transpose it by one octave, up or down (for that occurrence)
- Notes in brackets are optional
- You may play the fragments in any order and may play each more than once (although not more than once consecutively)

A

*il più **p** possibile**

Ped.

B

10-20"

C

10-20"

D

10-20"

E

10-20"

F

10-20"

G 10-20"

H 10-20"

I 10-20"

J 10-20"

K 10-20"

L 10-20"

M 10-20"

BAND II

Performance Notes:
As per BAND I

A

5-15"

Section A consists of two measures in 2/4 time. The first measure contains a triplet of eighth notes in the treble clef (Bb, Bb, Bb) and a triplet of eighth notes in the bass clef (Bb, Bb, Bb). The second measure contains a triplet of eighth notes in the treble clef (Bb, Bb, Bb) and a triplet of eighth notes in the bass clef (Bb, Bb, Bb). A performance note '5-15"' is written above the second measure. A bracket labeled '3' is placed below the first measure, and another bracket labeled '3' is placed below the second measure. A performance note '(Ped.)' is written below the first measure.

B

Section B consists of two measures in 3/4 time. The first measure contains a triplet of eighth notes in the treble clef (Bb, Bb, Bb) and a triplet of eighth notes in the bass clef (Bb, Bb, Bb). The second measure contains a triplet of eighth notes in the treble clef (Bb, Bb, Bb) and a triplet of eighth notes in the bass clef (Bb, Bb, Bb). A bracket labeled '3' is placed above the first measure, and another bracket labeled '3' is placed below the second measure. A performance note '(Ped.)' is written below the first measure.

C

Section C consists of two measures in 7/16 time. The first measure contains a triplet of eighth notes in the treble clef (Bb, Bb, Bb) and a triplet of eighth notes in the bass clef (Bb, Bb, Bb). The second measure contains a triplet of eighth notes in the treble clef (Bb, Bb, Bb) and a triplet of eighth notes in the bass clef (Bb, Bb, Bb). A bracket labeled '3' is placed above the first measure, and another bracket labeled '3' is placed below the second measure. A performance note '(Ped.)' is written below the first measure.

D 5-15"

^

E 5-15"

^

F 5-15"

^

G 5-15"

^

BAND III

Performance Instructions:

As per BANDS I & II

A

REGISTER FIXED

5-15"

Musical notation for section A, featuring a piano accompaniment in 2/4 time with a fixed register. The notation includes a treble and bass staff with various notes and rests, and a dynamic marking of 8vb.

B

REGISTER FIXED

5-15"

Musical notation for section B, featuring a piano accompaniment in 4/4 time with a fixed register. The notation includes a treble and bass staff with various notes and rests.

C

REGISTER FIXED

5-15"

Musical notation for section C, featuring a piano accompaniment in 2/4 time with a fixed register. The notation includes a treble and bass staff with various notes and rests, and a dynamic marking of 8vb.

D REGISTER FIXED

5-15"

Musical score for exercise D in 2/4 time. The piece is in D major. The right hand starts with a half note D4, followed by a quarter rest, then a quarter note E4, and finally a half note F#4. The left hand starts with a half note D3, followed by a quarter rest, then a quarter note E3, and finally a half note F#3. The piece ends with a double bar line.

E REGISTER FIXED

5-15"

Musical score for exercise E in 7/16 time. The piece is in D major. The right hand starts with a half note D4, followed by a quarter note E4, then a quarter note F#4, and finally a half note G#4. The left hand starts with a half note D3, followed by a quarter note E3, then a quarter note F#3, and finally a half note G#3. The piece ends with a double bar line.

F REGISTER FIXED

5-15"

Musical score for exercise F in 3/8 and 2/4 time. The piece is in D major. The right hand starts with a half note D4, followed by a quarter note E4, then a quarter note F#4, and finally a half note G#4. The left hand starts with a half note D3, followed by a quarter note E3, then a quarter note F#3, and finally a half note G#3. The piece ends with a double bar line.

MARK CARROLL

TRAILER

FOR

VIOLA (F), 1 OTHER SOLO INSTRUMENT (M), & TAPE

TRAILER

MARK CARROLL

PERFORMANCE NOTES - GENERAL

Stopwatches and tape start must be coordinated; do this as discretely as possible

The score instructions begin at 1:00, however the piece begins at **0:00**. The 1 minute redundancy ensures that the piece begins as much as possible 'from nowhere'.

PERFORMANCE NOTES - Bass Flute (male) or other instrument (male)

This part does not have to be performed on the Bass Flute: you can substitute any instrument that can be laid on a table and can be cleaned. The performer must be proficient with this instrument otherwise it looks fake. If substituting, simply adapt the instructions to the substitute instrument (e.g. "Assembling" a cello = equal tightening the bow, extending the spike, applying rosin, etc; bringing the flute to the lips translates to a violin as placing the instrument in playing position and readying the bow to play; etc)

You play no sounds. I apologise for the denial, however trust me that your part is a powerful component of the piece.

Your instrument and any sheet music/cheat sheet(s) must be on the table before **0:00**.

Do not ever acknowledge the Viola (or violin) player or anyone else. Focus exclusively on your actions/state.

Do everything *exactly* as you normally would. Under no circumstances should you 'act'. The audience must be compelled by the humanity of both performers; any theatrics prevent this completely.

You will need a stopwatch; take it to the table with you (as discretely as possible) when you enter.

The audience must not see any 'mechanical' aspects of you performing this piece; they must only witness the prescribed actions, which if properly carried out will allude to you preparing to play an imaginary piece or sound.

Do not use an iPad nor turn any pages - this would break the 'illusion'. Any instruction documents must be as invisible to the audience as possible. At the premiere, the flutist used only the single page 'cheat sheet'.

PERFORMANCE NOTES - Viola (female) or violin (female)

This part may alternatively be performed on the violin. If so, simply transpose the part up by a perfect fifth.

You must do no acting. Every action must be carried out as yourself. Simply follow the score instructions.

It is your own humanity that will make this piece and create the dynamic between you and the Bass Flute player, aided by the tape. The audience will sense the difference between you as a raw human being and any theatricality you attempt. If performed properly it evokes a powerful emotional dynamic between you and the Bass Flute player, which the audience finds compelling.

You will need two stopwatches EACH; both must be coordinated at **0:00** with both the tape and the Bass Flute player's stopwatch. After coordination, keep your first stopwatch with you until you enter the auditorium. Your second stopwatch should be taken to your second stand (near the stage) by an assistant, as soon as possible after **0:00**

You need two music stands: one towards the back of the audience (preferably in the centre aisle) and one in front of the stage, positioned so that you can face the Bass Flute player. Your route from first to second should be directly towards the Bass Flute player.

-Ratios boxes: the graphics show how frequently each sound should be performed in relation to the others. No basic speed is given: over the course of the piece there is an overall escalation, which should be set to your own limitations. Ensure that the least intense (earliest) period is not so sparse that there is no sense of linkage between sounds.

-Free vocalisation: this stipulation provides a freedom that is necessary for ensuring the humanity of your performance. These should be whatever come to you naturally after performing the previous vocalisations. Do not contrive them. As was the case at the premiere, you will probably find that you do this intuitively; this is due to the evocative nature of the dynamic between you and the Bass Flute player. If in doubt, bear in mind the overall escalation inherent in this piece and do not break it. If you cannot think of anything, the default is simply to perform a more intense version of the previous vocalisations (e.g. louder, more frequent). See next sheet for **SYMBOL KEY**.

-Eclipse: this act is the vital climax of the piece. It must not be contrived or 'acted' - do whatever comes naturally to you in performance, or do the default (hurry to tape and switch it off, then hurry from the auditorium in the same direction as the Bass Flute player left). Follow your gut and be human.

TAPE

Try to hide the sound source(s). The tape should be loud enough to support the Viola player, and not comfortable.

TRAILER

MARK CARROLL

Viola symbols:



-Inhale



-Epiglottis nearly closed; slow, loud inhalation



-Half speech, half breath (exhalation)



-Normal speech

- BLANK PAGE -

1:00 **2:00**

Vox.
(Va.)

OFFSTAGE
(in foyer)

Va.

BACKSTAGE

B.Fl.

! 1:15

Enter and go to the stage
Always calm and natural

?"

(The point at which you reach the table)


Carry out **mental preparation**
(for playing)


(TAPE playing...)


On stage: stand and face table
(back to audience)


==

RATIOS 1

arco 

LH pizz. 

"Haa" 

"Ha" 

2:10 Keep looking at B.Fl.

3:00

Vox.


! Enter quietly
--> 1st stand


(viola hanging near waist)

Vocalise:
see key above


pp

arco molto sul pont.:
create bow harmonics

 Plus: (see key)



pp

pizz. + 

B.Fl.

(Mental prep.)

Always ignore Va.

2:45

1. Clean instrument
(close attention)

2. Assemble instrument
(sim.)

This timing is approx.



Vox. **p o c o a p o c o a c c e l .**

Va. **4:30** **4:45** *Discuss with B.Fl. what action triggers this period*

B.Fl. **(1. Clean... 2. Assemble...)**

ff

5:03

Vox. 3" NO CONSECUTIVE REPETITIONS

1-3" "Ha!"

1-2" ?"

2-4" "HA!"

5:25

5:32 NO CONSECUTIVE... (sim.)

5:52 Vocalise freely (in keeping with playing)

WALK INTENSELY to and fro in front of stage (NOT looking at B.Fl.)

! 'Burst out' of 2nd stand position

5:52 3-5" 8-12"

5:20 ricochet (start only)

Pos.: ord.

Slow accel.

fff

5:15

B.Fl. Final mental preparation (for playing)

Flute to lips: commit to playing a piece BUT wait in that limbo between the commitment and the actual playing (including any movement or 'tics' you may normally exhibit)

Vox. (Vocalise freely) 6:56

(8-12")

! Onto stage, looking at B.Fl.

! ECLIPSE*

Va. *ffff* 6:??

Execute this action when B.Fl. has almost reached the door

***ECLIPSE (Viola):**

A sudden, possibly continuous action, which must eclipse the tape by 'yanking' attention onto you and holding it there (i.e. suddenly and extremely captivating)

Either do your own or do the default action:

- 'Hurry to the tape and switch it off, then hurry from the auditorium. DO NOT rehearse this'

If you do your own, it **must** have a sonic element but may also have a physical element.

As long as you follow these rules, anything is allowed (even attacking the composer...)

6:30

B.Fl. (Limbo) 1. Exhale audibly 2. Leave auditorium calmly and naturally (If possible leave through door behind audience. Still ignore Va. player) ?"



Vox. ? (-)

Va. ?

TAPE ?

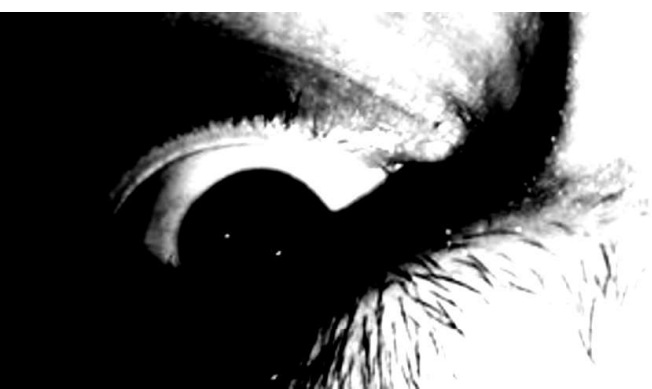
NOTE: If tape is still running, it should be faded out



MARK CARROLL


EARTHQUAKE

A SURREALIST WORK FOR LARGE ORCHESTRA




INSTRUMENTATION:


Flute 1




Flute 2
(+Piccolo)




Oboe 1




Oboe 2




Clarinet 1
in Bb



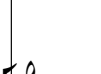
Clarinet 2
in Bb




Bassoon 1



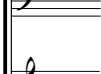
Bassoon 2




Horn 1.2
in F



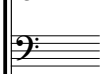
Horn 3.4
in F




Trumpet 1




Trumpet 2



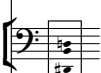
Trombone 1.2



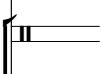
Bass Trombone



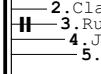
Tuba



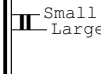
Timpani
(3)



Swanee
Whistle



Percussion



1. Triangle


2. Claves

3. Rustling, e.g. crisp packets

4. Jingle/sleigh bells

5. Bass drum


Cowbells
(1 small
1 large)



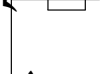
Small

Large


Tam-tam



Glockenspiel




Drumkit




china
cymbal


Piano



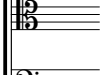
Violin 1



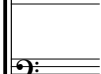
Violin 2




Viola



Violoncello



Double Bass



PERFORMANCE INSTRUCTIONS

'THE ART OF ACTING WITHOUT ACTING'

If you are instructed to do something theatrical (e.g. freeze, leave stage, mime), DO NOT try to act: it will come across as contrived. Perform such actions exactly as yourself: it is this natural humanity and straining against the laws of the concert hall that will blur the usual audience-performer barrier. This is a Surrealist piece: it should relocate the audience somewhere outside the usual 'safe' experience of observing an artistic, musical performance. Any attempt to act will neutralise this effect, whereas confrontation by natural humanity has the best chance of achieving the piece's aims. BE YOURSELF.

Conductor: at various points you are required to behave as if running a rehearsal. Again, do this as yourself, exactly as if you are running a rehearsal. The instructions on what to say are therefore scant: you should say what you would say, as naturally as possible. Note that it is vital that the audience hear that you are speaking, although it is not important for them to hear *what* you are saying.

MIMING

Where passages are marked in red, those players mime. They should try to do everything involved in playing the written material... but without sound. Again, try to do this as naturally as possible: err on the side of being yourself, even if you feel that lessens the intensity of your actions. Do not try to act or theatrically embellish your actions.

Conductor: you should behave as if these miming players are playing normally, i.e. bring them in, etc., and comment on their 'playing' as part of your rehearsal running as if they had been playing. This is important: the Surrealism is partly achieved through the growing disconnection between what the audience sees (you rehearsing the players) and what they hear (i.e. fewer and fewer players are actually playing).

LEAVING THE STAGE

At the end of the piece, the conductor and half of the orchestra must leave the stage as naturally as possible, leaving the other half frozen until the audience give up and leave. Which players leave should be decided by the conductor and orchestra, in order to ensure safety (of persons and instruments), ease of execution, etc.

Note that those persons leaving the stage must ignore the audience. Regardless of how the audience reacts, do not respond (i.e. do not even look at them).

DYNAMICS

Every attempt has been made to balance these in the score according to the prominence (or not) of the instrument(s) in question. Where for example a particular melody is presented, do not elevate this to a solo or suppress other parts, unless instructed to do so. The texture is usually chaotic and volatile. Therefore try to balance all parts accordingly.

TAPE

The piece requires a tape operator, who should follow the conductor, i.e. for each segment where tape is included, start/stop the tape exactly when the conductor starts/stops the orchestra. Dynamics are provided in the score, i.e. the relative levels of each tape part. Note that each tape part has been made longer than should be required, just in case.

Note that the conductor should **not** acknowledge or signal to the tape operator (who should be positioned as discreetly as possible).

Try to conceal the loudspeakers: the tape should provide an abstract, formal entity as well as a sonic apotheosis of the players (the more players are miming, the more prominent the tape).

STAGE ARRANGEMENT

No, Daryn: no special stage arrangement is required.

This piece is dedicated to Dale Forster,

*for flying the flag of willingness to
listen and be persuaded*

*in a world that thinks itself more
inclusive, tolerant, and advanced,*

*while its shrieks become more
vicious and desperate*

Earthquake

Mark Carroll

Earthquake

♩=116

Flute 1
Flute 2 (+Piccolo)
Oboe 1
Oboe 2
Clarinet 1 in Bb
Clarinet 2 in Bb
Bassoon 1
Bassoon 2
Horn 1.2 in F
Horn 3.4 in F
Trumpet 1
Trumpet 2
Trombone 1.2
Bass Trombone
Tuba
Timpani (3)
Swanee Whistle
Percussion
Cowbells (1 small, 1 large)
Tam-tam
Glockenspiel
Drumkit
Piano
Violin 1
Violin 2
Viola
Violoncello
Double Bass

f playful
f playful
f chattering
f chattering
f obfuscating the texture
f obfuscating the texture
ff passionate
ff passionate
ff
p
ff
p
p
ff
mp
pp
mp
pp
f Like a cracked, distorted photo of something once grand and wonderful
ff brutal, cruel, unhurried
ff brutal, cruel, unhurried

1. Triangle
2. Claves
3. Rustling, e.g. crisp packets
4. Jingle/sleigh bells
5. Bass drum
Small
Large
china cymbal
Cymbals: **always** let ring (unless instructed to stop: ')

ALL STRINGS: slurs may be divided into more than bow if necessary, as long as **legato** is achieved

Fl. 2

Fl. 1

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

This block contains the musical staves for the woodwind and brass sections. The instruments listed are Flute 2, Flute 1, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, and Bassoon 2. The notation includes various musical symbols such as notes, rests, trills, triplets, and dynamic markings. The time signature changes from 2/4 to 3/4 and back to 2/4. The woodwinds play melodic lines with trills and triplets, while the brass instruments provide harmonic support with sustained notes and rhythmic patterns.

Dr.

Pno.

This block contains the musical staves for the drums and piano. The drum part (Dr.) is written in a simplified notation with asterisks and dynamic markings: *p*, *ff*, *mp*, *f*, *pp*, *mp*, and *p*. The piano part (Pno.) features complex chords, triplets, and sustained notes. The time signature changes from 2/4 to 3/4 and back to 2/4.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

This block contains the musical staves for the string section. The instruments listed are Violin 1, Violin 2, Viola, Violoncello (Vc.), and Double Bass (Db.). The notation includes various musical symbols such as notes, rests, trills, triplets, and dynamic markings. The time signature changes from 2/4 to 3/4 and back to 2/4. The strings play a variety of patterns, including sustained notes, rhythmic figures, and trills.

This page of a musical score is for a symphony, featuring a variety of instruments. The top section includes Flutes (Fl. 1.1, Fl. 1.2), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1.1, Cl. 1.2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. 1.2, Hn. 3.4), Trumpets (Tpt. 1, Tpt. 2), Trombones (Tbn. 1.2, B. Tbn.), Tuba (Tba.), Drums (Dr.), Piano (Pno.), Violins (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score is written in 4/4 time and includes various dynamic markings such as *mp*, *f*, *mf*, and *fff*. Performance instructions are provided for several instruments, including "hopeful, rousing spirit" for the Horns and "a mix of passion and grief" for the Trombones, Tuba, and Violins. The Piano part features complex chordal textures with triplets and octaves. The Drums part includes a "Blastbeat" section. The string section (Violins, Viola, Violoncello, Double Bass) plays a melodic line with a mix of passion and grief.

[illegible]

Fl. 2

Ob. 1

Bsn. 1

Bsn. 2

Tpt. 1

Tpt. 2

Tbn. 1.2

Timp.

Cow.

Dr.

Pno.

Vln. 2 (solo)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

marcato

mp

straight mute

p disjointed

straight mute

p disjointed

f

fp

mf

p

mp

mf

pp

ff

ff

arco legato

(unis.)

(*p*)

Fl. 2

Ob. 1

Cl. 1

Cl. 2

Tpt. 1

Tpt. 2

B. Tbn.

Tba.

Timp.

Perc.

Dr.

Vln. 1 (solo)

Vln. 2 (solo)

Vc. (solo)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mp

flz.

mp

f

mp

f

mp

f

f

pp

f

mf

mp

Rustling crisp packets (or similar)

p

Triangle

slight accel. . .

f

ff

ff stormy

mf daydreaming...

...of something better...

...which you'll never have

mf

arco flautando

fully damp strings with LH

II

III

fff

p

(no need to stop sound between notes)

legno battuto

mf

f

p

Bow below bridge

(III)

p

fff

p

f

p

div.

p

unis.

f

mf

[illegible]

Fl. 1.2 *ff* *f* *fff* as Tchaik., Symph. #4

Picc. *fff* as Tchaik., Symph. #4

Ob. 1 *fff* as Tchaik., Symph. #4

Ob. 2 *fff* as Tchaik., Symph. #4

Cl. 1 *ff* *f* *fff* as Tchaik., Symph. #4

Cl. 2 *ff* *fff* as Tchaik., Symph. #4

Bsn. 1 *fff* the dream has become a nightmare

Bsn. 2 *fff* the dream has become a nightmare

Hn. 1.2 *mp* *fff* the dream has become a nightmare

Hn. 3.4 *mp* *fff* the dream has become a nightmare

Tpt. 1 *fff* as Tchaik., Symph. #4

Tpt. 2 *fff* as Tchaik., Symph. #4

Tbn. 1.2 *ff* *fff* the dream has become a nightmare

B. Tbn. *ff* *mf* *fff* the dream has become a nightmare

Tba. *ff* *fff* the dream has become a nightmare

Timp. *fff*

Perc.

Dr. *f* *fff* *ffmp* *ff* Stop after marked duration

Pno. *joyous, forthright* *f* *fff*

Vc. (solo)

Vln. 1 *ord.* *mf* *ff* *p* as Tchaik., Symph. #4

Vln. 2 *ord.* *mf* *ff* *p* as Tchaik., Symph. #4

Vla. *ord.* *mf* *ff* *p* div. as Tchaik., Symph. #4

Vc. *ff* *mp* *mf* (Retake) the dream has become a nightmare

Db. *ff* *mp* *mf* *fff* the dream has become a nightmare

Fl. 1.2

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1.2

Hn. 3.4

Tpt. 1

Tpt. 2

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(sim.)

ff mp

ff

(sim.)

fff (all)

^ Ped ad lib.

^ Ped ad lib.

'bite'

'bite'

Fl. 2 (flz.) mp

Picc. Flute

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1.2

Hn. 3.4

Tpt. 1

Tpt. 2

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Dr. ff mp

Pno. pp

ad lib.

Vln. 1 (solo) p

Vln. 2 (solo) p

Vla. (solo) mp p

Vln. 1

Vln. 2

Vla.

Vc. mp

Db. f sub. trying to continue, although it's futile

Fl. 2 Super-dry staccato *pp*

Fl. 1 Super-dry staccato *pp*

Ob. 1 Super-dry staccato *pp*

Ob. 2 Super-dry staccato *pp*

Cl. 1 Slap tongue (very short) *mp*

Bsn. 1 *mf* a melancholic but confused duck

Bsn. 2 *mf* a melancholic but confused duck

Tbn. 1.2 *p* *f* *ff* 'Haaaaaaaaa- Ha Ha Ha!'

B. Tbn. *p* *f* *ff* 'Haaaaaaaaa- Ha Ha Ha!'

Tba. *ff* 'Ha Ha Ha Ha!'

Timp. *fff* *mp* *p* *ff*

Perc. Jingle/sleigh bells *ff* *p* *mf* *p* *mf* *p* *mf* *p* *f* *mf* *f* *p*

Dr. *f* *ff*

Pno. *mp* as Debussy's Cathédrale... *ff*

Vla. (solo) (tr) *ff* with the energy of Amériques

Vln. 1 *fff* with the energy of Amériques

Vln. 2 *fff* with the energy of Amériques

Vla. div. *f* with renewed vigour *sim.* *fff* with the energy of Amériques

Vc. *fff* with the energy of Amériques

Db. *fff* savagely *f* disappointed *fff* with the energy of Amériques

Ob.1

mf the duck... who no longer gives a fuck

Bsn.1

Bsn.2

Hn.1.2

Hn.3.4

Tpt.2

Tbn.1.2

like Jupiter,
bringing jollity!

mp *ff* *ffp* *fff*

Timp.

Perc.

Rustling, e.g. crisp packets

Claves

f *p*

T.-t.

fff

Dr.

Pno.

8va...

Vln.1

p *fff*

Vln.2

p *fff* *p* *fff*

Vla.

p *fff* *p* *fff*

Vc.

p *fff* *p* *fff*

unis.

ff like Jupiter, bringing jollity! *ffp* *fff*

Db.

p *fff* *p* *fff*

Fl. 1.1 *pp* *p < mp cantabile* minimal attack

Fl. 1.2 *fpp* Piccolo

Ob. 1 *pppp*

Cl. 1.1 *p cantabile* *mp* minimal attack

Cl. 1.2 *mp with anxiety* *p cantabile* *mp* minimal attack

Timp. *sub. ppp* *p* *mf* *pp*

Perc.

Pno. *dreamy... p* *pp* *p ...but becoming a warning*

Vln. 1 *ppp with malicious intentions* *ppp sub.* *f* *ord.* *div.* *mp*

Vln. 2 *pp who's lurking around the corner?* *ppp* *mf* *pp* *ppp*

Vla. *pp who's lurking around the corner?* *ord.* *very volatile* *mp* *ppp* *pp*

Vc. *pp*

This musical score is for 'The Firebird' by Igor Stravinsky, specifically the section from the 1919 version. The score is arranged for a full orchestra and includes the following parts:

- Woodwinds:** Flute 1 (Fl. 1), Piccolo (Picc.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), and Clarinet 2 (Cl. 2).
- Strings:** Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).
- Percussion:** Timpani (Timp.).
- Piano:** Piano (Pno.).

The score is written in 2/4 time and features a variety of musical notations, including dynamic markings (e.g., *pp*, *f*, *mf*, *ff*), articulation (e.g., *minimal attack*), and performance instructions (e.g., *cantabile*, *ord.*, *div.*). The woodwinds and strings play a significant role in the texture, while the timpani and piano provide rhythmic and harmonic support.

[illegible]

I

Whirlwind (♩=126)

Fl.1.1

Picc.

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1.2

Hn.3.4

Tpt.1

Tpt.2

Tbn.1.2

B. Tbn.

Tba.

Timp.

Dr.

Vln.1

Vln.2

Vla.

Vc.

Db.

Claves

Jingle/sleigh bells

5

4

5

4

This page of a musical score is for a symphony, featuring a large ensemble of instruments. The score is written for a full orchestra, including woodwinds, brass, percussion, and strings. The instruments listed on the left are: Fl. 1, Picc., Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1.2, Hn. 3.4, Tpt. 1, Tpt. 2, Tbn. 1.2, B. Tbn., Tba., Timp., Perc., Cow., T.-t., Dr., Vln. 1, Vln. 2, Vla., Vc., and Db.

The score is divided into measures, with a key signature of one sharp (F#) and a time signature of 4/4. The music is written in a standard musical notation, with notes, rests, and other symbols indicating the pitch and rhythm of the sound. The score includes various dynamic markings, such as *p* (piano), *f* (forte), and *ffff* (fortissimo), and performance instructions, such as "angushed voices..." and "...shouting over each other".

The score is a page from a larger musical score, and it is likely that the music continues on the next page. The page number is 1, and the score is for a symphony.

The image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including woodwinds, brass, percussion, and strings. The notation is in standard musical notation, with various dynamics and performance instructions.

Instruments and Parts:

- Fl. 1.1
- Picc.
- Ob. 1
- Ob. 2
- Cl. 1.1
- Cl. 1.2
- Bsn. 1
- Bsn. 2
- Hn. 1.2
- Hn. 3.4
- Tpt. 1
- Tpt. 2
- Tbn. 1.2
- B. Tbn.
- Tba.
- Dr.
- Pno.
- Vln. 1 (solo)
- Vln. 2 (solo)
- Vla. (solo)
- Vc. (solo)
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Db.

Performance Instructions and Dynamics:

- Fl. 1.1:** *pp* a distant butterfly, *p* (butterfly)
- Picc.:** *pp* a distant butterfly
- Ob. 1:** *mf* jaunty
- Ob. 2:** *mf* jaunty
- Cl. 1.1:** *mf* jaunty
- Cl. 1.2:** *mf* jaunty
- Bsn. 1:** *mf* jaunty
- Bsn. 2:** *mf* jaunty
- Hn. 1.2:** *mf* jaunty
- Hn. 3.4:** *mf* jaunty
- Tpt. 1:** *mf* jaunty
- Tpt. 2:** *mf* jaunty
- Tbn. 1.2:** *mf* jaunty
- B. Tbn.:** *mf* jaunty
- Tba.:** *mf* jaunty
- Dr.:** *p* very much 'underneath'
- Pno.:** *mf* icy but ethereal, *pppp*
- Vln. 1 (solo):** *mf* jaunty
- Vln. 2 (solo):** *mf* jaunty
- Vla. (solo):** *mf* jaunty
- Vc. (solo):** *mf* jaunty
- Vln. 1:** *mf* jaunty
- Vln. 2:** *mf* jaunty
- Vla.:** *mf* jaunty
- Vc.:** *p* with great sadness
- Db.:** *p* with great sadness

Other Notes:

- Appoggiaturas:** played before beat but not as rapidly as acciaccaturas
- NOTE:** the piano material to b.188 has been adapted from my piece ...like tears in rain
- The string quartet should be audible among the chaotic texture but **not** dominant**

(accel.)

Fl.1

Picc.

Ob.1

Ob.2

Cl.1

Cl.2

Timp.

Dr.

Pno.

Vln.1 (solo)

Vln.2 (solo)

Vla. (solo)

Vc. (solo)

Vln.1

Vln.2

Vla.

Vc.

Db.

p (butterfly)

mf jaunty

mf jaunty

mf jaunty

mp (Fauré - Papillon)

p

mp espressivo (accompanying within quartet*)

mp espressivo (accompanying within quartet*)

mf espressivo e cantabile (within quartet*)

mp espressivo (accompanying within quartet*)

p with great sadness

p cantabile, with great sadness

p with great sadness

p with bitterness

div.

sul tasto

sul tasto poco marcato

NOTE: The solo quartet dynamics at this point should compete with any other sections

```
(accel.) . . . . .
```


(accel.)

Fl.1.1

Picc.

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1.2

Hn.3.4

Tbn.1.2

B. Tbn.

Tba.

Timp.

Dr.

Pno.

Vln.1 (solo)

Vln.2 (solo)

Vla. (solo)

Vc. (solo)

Vln.1

Vln.2

Vla.

Vc.

Db.

pp (accompanying string quartet) mf pp

pp (accompanying string quartet) mf pp

mf f p f mp

unis. div. unis. div.

div.

unis. div.

M

(accel.)

Fl.1.1

Picc.

Ob.1

Ob.2

Cl.2

Hn.1.2

Hn.3.4

Timp.

Dr.

Pno.

Vln.1 (solo)

Vln.2 (solo)

Vla. (solo)

Vc. (solo)

Vln.1

Vln.2

Vla.

Vc.

Db.

pp

mf

pp

p

espressivo

(accompanying quartet)

f

mp

ff

ff

unis.

div.

unis.

cantabile

(accel.)

N

$\text{♩} = 138$
accel.

Fl.1

Picc.

Ob.1

Ob.2

Cl.2

Hn.1.2

Tpt.1

Tpt.2

Tbn.1.2

B. Tbn.

Timp.

Dr.

Pno.

Vln.1 (solo)

Vln.2 (solo)

Vla. (solo)

Vc. (solo)

Vln.1

Vln.2

Vla.

Vc.

Db.

crisp & hard
mp

crisp & hard
mp

1. crisp & hard
mp

a 2

crisp & hard
mp

p

f

unis. *g^{mw}*

(accel.)

Fl.1

Picc.

Ob.1

Ob.2

Cl.1

Hn.1.2

Tpt.1

Tpt.2

Tbn.1.2

B. Tbn.

Tba.

Timp.

Pno.

Vln.1 (solo)

Vln.2 (solo)

Vla. (solo)

Vc. (solo)

(accel.)

P Maestoso agitato

$\text{♩} = 180$

$\text{♩} = 152$

Fl.1.1

Picc.

Ob.1

Ob.2

Cl.1.1

Cl.1.2

Bsn.1

Bsn.2

Hn.1.2

Hn.3.4

Tpt.1

Tpt.2

Tbn.1.2

B. Tbn.

Tba.

Timp.

Dr.

Pno.

Vln.1 (solo)

Vln.2 (solo)

Vla. (solo)

Vc. (solo)

Vln.1

Vln.2

Vla.

Vc.

Db.

f

f

p

mf

p

p

mp

mf

mp

mf

f

f

a 2

f demanding

f demanding

f demanding

f demanding

f demanding

f demanding

f demanding

f

p

mp

ff

mp

f

ff

mf

Red.

your dream is in tatters mp

your dream is in tatters mp

your dream is in tatters mp

your dream is in tatters mp

pp foreseeing

marcato

mp

pp foreseeing

marcato

mp

pp foreseeing

marcato

mp

pp foreseeing

marcato

mp

mp foreseeing

Fl. 1

Picc.

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Hn. 1. 2

Hn. 3. 4

Tpt. 1

Tpt. 2

Tbn. 1. 2

B. Tbn.

Tba.

Cow.

Dr.

Pno.

Vln. 1 (solo)

Vln. 2 (solo)

Vla. (solo)

Vc. (solo)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

10

Fl. 1.1

mf
Someone's
seen you!

f 6 6 *mf*
RUN!

Fl. 1.2

Ob. 1

Ob. 2

The pitch may be inflected instead
of producing an exact quarter tone

Bsn. 1

Bsn. 2

Hn. 3.4

Tpt. 1

Tpt. 2

Sw.
Wh.

Perc.

Rustling...

Dr.

Pno.

Vln. 1
(solo)

f
A painful memory surfaces

f
It won't leave you alone

f *ff* *mf*
staccato = short, clipped, hard

Vln. 2
(solo)

f
A painful memory surfaces

f
It won't leave you alone

f *ff* *mf*
staccato = short, clipped, hard

Vla.
(solo)

f
A painful memory surfaces

f
It won't leave you alone

f *ff* *mf*
staccato = short, clipped, hard

Vc.
(solo)

f
A painful memory surfaces

f
It won't leave you alone

f *ff* *mf*
staccato = short, clipped, hard

Vln. 1

ff *mf* *pp*
poco sul pont. molto sul pont., senza vib.

staccato = short, clipped, hard

Vln. 2

ff *mf* *pp*
poco sul pont. molto sul pont., senza vib.

staccato = short, clipped, hard

Vla.

ff *mf* *pp*
poco sul pont. molto sul pont., senza vib.

staccato = short, clipped, hard

Vc.

ff *mf* *pp*
div. unis. poco sul pont. molto sul pont., senza vib. div.

staccato = short, clipped, hard

Db.

ff *mf* *pp*
poco sul pont. molto sul pont., senza vib.

staccato = short, clipped, hard

Fl. 1.1

Fl. 1.2

Ob. 1

Ob. 2

Hn. 1.2

Hn. 3.4

Tpt. 1

Tpt. 2

Tbn. 1.2

Timp.

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

'bite'

f

p

pp

mf

ff

W

T

F!!!

mf

pp

ppp

p

1/2

volatile, with terrible energy

outside you must smile;
inside you're screaming

Gradually open hi-hat

The musical score for page 28 is arranged in a standard orchestral format. The woodwind section (Flutes 1.1 and 1.2, Oboes 1 and 2) plays a melodic line with triplets and accents, marked with 'bite' and dynamic changes from *f* to *p*. The brass section (Horns 1.2 and 3.4, Trumpets 1 and 2, Trombones 1.2) provides harmonic support with various articulations like *W* (wind), *T* (tutti), and *F!!!* (fortissimo), and dynamic markings from *pp* to *ff*. The percussion section includes Timpani, Drums (with a 'Gradually open hi-hat' instruction), and Piano. The string section (Violins 1 and 2, Viola, Violoncello, Double Bass) plays a rhythmic pattern, with the Double Bass part including the instruction 'volatile, with terrible energy'. The score is written in 4/4 time and features a key signature of one flat.


```
accel. . . . .
```

[illegible]

(accel.) $\text{♩} = 138$
accel.

Fl.1.1 *p* internal pressure building dangerously

Fl.1.2 *p* internal pressure building dangerously

Ob.1 *p* internal pressure building dangerously

Ob.2 *p*

Cl.1.1 *p* internal pressure building dangerously

Cl.1.2 *p* internal pressure building dangerously

Hn.1.2 *mf* *ff* *p* *fff*
The pitches may be inflected (lip) instead of producing an exact 1/4 tone

Hn.3.4 *mf* *ff* *p* *fff*

Tpt.1 *f* *fff*

Tpt.2 *f* *fff*

Tbn.1.2 *f* *fff*

B. Tbn. *f* *fff*

Tba. *f* *fff*

Timp. *p*

Dr. *pp* *ff* *pp* *p* *ff* *pp sub.* *ff*

Pno. *ff* *mf*

Vln.1 *f* Retake *mf* *ff* *mf*

Vln.2 *f* Retake *mf* *ff* *mf*

Vla. *f* Retake *mf* *ff* *mf*

Vc. *fff* *f* Retake *mf* *ff* *mf*

Db. *fff* *f* Retake *mf* *ff* *mf*

Fl. 1.1 *molto marcato* *f* *fff* *p* your nation is tearing itself apart *pp* everyone is blaming everyone else

Fl. 1.2 *molto marcato* *f* *fff* *p* your nation is tearing itself apart *pp* everyone is blaming everyone else

Ob. 1 *molto marcato* *f* *fff* *p* your nation is tearing itself apart *pp* everyone is blaming everyone else

Ob. 2 *molto marcato* *f* *fff* *p* your nation is tearing itself apart everyone is blaming everyone else *pp*³

Cl. 1.1 *molto marcato* *f* *fff* *p* your nation is tearing itself apart *pp* everyone is blaming everyone else

Cl. 1.2 *molto marcato* *f* *fff* *p* your nation is tearing itself apart everyone is blaming everyone else *pp*

Bsn. 1

Bsn. 2 *pp* everyone is blaming everyone else

Hn. 1.2 *'bite'* *pp* *fff*

Hn. 3.4 *'bite'* (a 2) *pp* *fff*

Tpt. 1 *'bite'* *pp* *fff*

Tpt. 2 *'bite'* *pp* *fff*

Tbn. 1.2 *'bite'* *pp* *fff*

B. Tbn. *'bite'* *pp* *fff*

Tba. *'bite'* *pp* *fff*

Timp. *f* *fffpp* *fff* *f* *mp* *f*

Dr. *f* *mp*

Pno. *8va* *Red* *ff* *Black & white* *ff* *(sim.)* *f* *ff*

Vln. 1 *ff* *fff* *f*

Vln. 2 *ff* *fff* *f*

Vla. *ff* *fff* *f*

Vc. *ff* *fff* *f*

Db. *ff* *fff* *f*

[illegible]

V

(rall.) $\text{♩} = 54$ accel.

Fl. 1. *f* there's no way to resolve it *fff* *flz.* there is only screaming *fff*

Fl. 2. *f* there's no way to resolve it *fff* *flz.* there is only screaming *fff*

Ob. 1. *f* there's no way to resolve it *fff* *flz.* there is only screaming *fff*

Ob. 2. *f* there's no way to resolve it *fff* *flz.* there is only screaming *fff*

Cl. 1. *f* there's no way to resolve it *fff* *flz.* there is only screaming *fff*

Cl. 2. *f* there's no way to resolve it *fff* *flz.* there is only screaming *fff*

Bsn. 1. Note: *f* given here to synchronise crescendo with other players *f* *fff*

Bsn. 2. *f* *fff*

Hn. 1. 2. *f* *fff* *mp* scream building... *f* *fff*

Hn. 3. 4. *mp* scream building... *f* *fff*

Tpt. 1. *fff* scream building... *mf* *f*

Tpt. 2. straight mute *ff* open *f* *fff* Warm tone *f* final lament *mf* scream building... *f*

Tbn. 1. 2. straight mute *ff* open *f* *fff* Warm tone *f* final lament *mf* scream building... *f*

B. Tbn. straight mute *ff* open *f* *fff* Warm tone *f* final lament *mf* scream building... *f*

Tba. *ff* *mp* *fff* *mf* scream building... *mf* *f*

Timp. *ff* *fff* *ff* *mf*

Dr. *ff* *fff*

Pno. *fff* Your hope lives on, to watch your dreams die in agony *dim. to b. 215* Melting, fading away (to the end)

Vln. 1. 'bite' *Bri-* tons ne- ver, *fff* shall

Vln. 2. 'bite' *Bri-* tons ne- ver, *fff* shall

Vla. *Bri-* tons ne- ver, *fff* shall

Vc. *Bri-* tons ne- ver, *fff* shall

Db. *Bri-* tons ne- ver, *fff* shall

```
(accel.) . . . . .
```

[illegible]

♩=216

Fl.1.1
Fl.1.2
Ob.1
Ob.2
Cl.1
Cl.2
Bsn.1
Bsn.2

Hn.1.2
Hn.3.4
Tpt.1
Tpt.2
Tbn.1.2
B. Tbn.
Tba.

Timp.

Dr. (let ring)

Pno.

Vln.1
Vln.2
Vla.
Vc.
Db.



CONDUCTOR:

Running a rehearsal:

- Give any relevant comments to the the orchestra on what they just played
- You'd like to do from 'bar 127' again (and why)

#Do not 'act':
behave as you would in a real rehearsal

#Audience do not need to hear **what** you are saying but must hear that you are speaking

Players:

Likewise, behave exactly as if in a rehearsal

Red parts = players **mime** (Not theatrically! Exactly as if playing)

Timp. *ff* *p*

Dr. *mp*

Pno. *ff* *f*

Vln.1 (solo) *mp espressivo (accompanying within quartet*)*

Vln.2 (solo) *mp espressivo (accompanying within quartet*)*

Vla. (solo) *mf espressivo e cantabile (within quartet*)*

Vc. (solo) *mp espressivo (accompanying within quartet*)*

Vln.1 *p with great sadness*

Vln.2 *p cantabile, with great sadness*

Vla. *p with great sadness*

Vc. *p with great sadness*

Db. *p with bitterness*

*NOTE: The solo quartet dynamics at this point should compete with any other sections

TAPE *ppp* PLAY 'TAPE FILE 1'

Fl.1

Picc.

Ob.1

Ob.2

Cl.1

Hn.1.2

Hn.3.4

Tpt.1

Tpt.2

Tbn.1.2

B. Tbn.

Tba.

Timp.

Pno.

Vln.1 (solo)

Vln.2 (solo)

Vla. (solo)

Vc. (solo)

$\text{♩} = 180$

Z Maestoso agitato

$\text{♩} = 152$

(accel.)

Fl.1 *f*

Picc. *f*

Ob.1 *p* *f*

Ob.2 *mf* *p* *f*

Cl.1 *p* *f*

Cl.2 *mp* *mf*

Bsn.1 *mp* *mf* *f* in desperation

Bsn.2 *mp* *mf* *f* in desperation

Hn.1.2 *f* demanding *mf*

Hn.3.4 *f* demanding

Tpt.1 *f* demanding

Tpt.2 *f* demanding

Tbn.1.2 *f* demanding

B. Tbn. *f* demanding

Tba. *f* demanding

Timp. *p* *mp* *ff* *mp* *f*

Dr. *ff*

Pno. *ff* *mf*

Vln.1 (solo) *mp* your dream is in tatters

Vln.2 (solo) *mp* your dream is in tatters

Vla. (solo) *mp* your dream is in tatters

Vc. (solo) *mp* your dream is in tatters

Vln.1 *pp* foreseeing *mp* marcato

Vln.2 *pp* foreseeing *mp* marcato

Vla. *pp* foreseeing *mp* marcato

Vc. *pp* foreseeing *mp* marcato

Db. *mp* foreseeing *mp* marcato

TAPE

Fl. 1

GREY MATERIAL:
Allows for
orchestra
reaction to
stopping

Tbn. 1.2

B. Tbn.

Tba.

Cow.

Pno.

Vla. (solo)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

TAPE



CONDUCTOR:
(Running a rehearsal)

- Give any relevant comments to the the orchestra on what they just played

-You'd like to do
from b.49 again
(and why)

```
#Do not 'act'...
```

#Audience must hear
that you are
speaking

(**Players** behave exactly as if in rehearsal

The musical score is for 'Tape File 2' by John Cage. It is written for piano and voice. The piano part is in 4/4 time and consists of several staves. The first staff has a key signature of one flat (B-flat) and a common time signature. The piano part begins with a series of notes, including a B-flat, and continues with a series of notes, including a B-flat. The piano part is marked with 'pp' (pianissimo) and 'p' (piano). The voice part is in 4/4 time and consists of several staves. The voice part begins with a series of notes, including a B-flat, and continues with a series of notes, including a B-flat. The voice part is marked with 'mp' (mezzo-piano) and 'p' (piano). The lyrics for the voice part are: 'trying to continue, although it's futile'. The score is marked with 'PLAY' and 'TAPE FILE 2'.

♩=132

Fl. 1.1 Super-dry staccato *pp*

Fl. 1.2 Super-dry staccato *pp*

Ob. 1 Super-dry staccato *pp*

Ob. 2 Super-dry staccato *pp*

Cl. 1 Slap tongue (very short) *mp*

Bsn. 1 *mf*
a melancholic but confused duck

Bsn. 2 *mf*
a melancholic but confused duck

(Red parts = players **mime...**)

Tbn. 1.2 *p* *f* *ff* 'Haaaaaaaaa- Ha Ha Ha!'

B. Tbn. *p* *f* *ff* 'Haaaaaaaaa- Ha Ha Ha!'

Tba. *ff* 'Ha Ha Ha Ha!'

Timp. *fff* *mp* *p* *ff*

Perc. Jingle/sleigh bells *ff* *p* *mf* *p* *mf* *p* *mf* *p* *f* *mf* *f* *p*

Dr. *f* , stop after marked duration *ff*

Pno. *pp* *mp* as Debussy's Cathédrale... *Red.*

Vla. (solo) *p*

Vln. 1 *ffff* with the energy of Amériques

Vln. 2 *ffff* with the energy of Amériques

Vla. div. *f* with renewed vigour sim. *ffff* with the energy of Amériques unis.

Vc. *mp* *ffff* with the energy of Amériques div.

Db. *fff* *f* *ffff* with the energy of Amériques

TAPE *fff* savage *f* disappointed

Ob.1

mf the duck... who no longer gives a fuck

Bsn.1

Bsn.2

Hn.1.2

Hn.3.4

Tpt.2

Tbn.1.2

like Jupiter,
bringing jollity!

mp *ff* *ffp* *fff*

Timp.

Perc.

Claves
Rustling, e.g. crisp packets

f *p*

T.-t.

Dr.

Pno.

Vln.1

Vln.2

Vla.

Vc.

unis.
like Jupiter, bringing jollity!

ff *ffp* *fff*

Db.

TAPE

Fl. 1.1 *pp* *p < mp cantabile* minimal attack

Fl. 1.2 *fpp* Piccolo

Ob. 1 *pppp*

Cl. 1.1 *p cantabile* *mp*

Cl. 1.2 *mp with anxiety* *p cantabile* *mp* minimal attack minimal attack

Timp. *sub. ppp* *p* *mf* *pp*

Perc.

Pno. *dreamy... p* *pp* *p ...but becoming a warning*

Vln. 1 *sul pont. div. ppp with malicious intentions* *f* *ppp sub.* *f* *mp*

Vln. 2 *pp who's lurking around the corner?* *ord.* *mf* *pp* *ppp*

Vla. *pp who's lurking around the corner?* *ord.* *very volatile* *mp* *ppp* *pp*

Vc. *pp*

TAPE

This musical score is for the film 'The Great Wall' by John Williams. It features a full orchestral arrangement with woodwinds, strings, and percussion. The score is written for a 5/4 time signature and includes various musical notations such as dynamics, articulation, and phrasing. The woodwind section includes Flute 1, Piccolo, Oboe 1, Clarinet 1, and Clarinet 2. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The percussion section includes Timpani and Piano. The score is marked with 'minimal attack' and 'cantabile' for the woodwinds, and 'ord.' and 'div.' for the strings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score is written for a 5/4 time signature and includes various musical notations such as dynamics, articulation, and phrasing. The woodwind section includes Flute 1, Piccolo, Oboe 1, Clarinet 1, and Clarinet 2. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The percussion section includes Timpani and Piano. The score is marked with 'minimal attack' and 'cantabile' for the woodwinds, and 'ord.' and 'div.' for the strings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo).

TAPE

D1

Whirlwind (♩=126)

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1.2

Hn. 3.4

Tpt. 1

Tpt. 2

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Dr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

TAPE

Claves

Jingle/sleigh bells

5/4

5/4

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1.2

Hn. 3.4

Tpt. 1

Tpt. 2

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Perc.

Cow.

T.-t.

Dr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

TAPE

The image displays a complex musical score for a symphony orchestra. The score is organized into measures, with various musical notations including notes, rests, and dynamic markings. Red annotations highlight specific passages and performance instructions.

Woodwinds:

- Fl. 1.1:** Features a melodic line with a red annotation "accel." above it. The notation includes a 3-measure rest and a 6-measure rest.
- Picc.:** Features a melodic line with a red annotation "(Same speed as previous)" above it. The notation includes a 3-measure rest and a 6-measure rest.
- Ob. 1.1:** Features a melodic line with a red annotation "mf jaunty" above it.
- Ob. 2.2:** Features a melodic line with a red annotation "mf jaunty" above it.
- Cl. 1.1:** Features a melodic line with a red annotation "mf jaunty" above it.
- Cl. 2.2:** Features a melodic line with a red annotation "mf jaunty" above it.
- Bsn. 1.1:** Features a melodic line with a red annotation "mf jaunty" above it.
- Bsn. 2.2:** Features a melodic line with a red annotation "mf jaunty" above it.

Brass:

- Hn. 1.2:** Features a melodic line with a red annotation "mf jaunty" above it.
- Hn. 3.4:** Features a melodic line with a red annotation "mf jaunty" above it.
- Tpt. 1.1:** Features a melodic line with a red annotation "mf jaunty" above it.
- Tpt. 2.2:** Features a melodic line with a red annotation "mf jaunty" above it.
- Tbn. 1.2:** Features a melodic line with a red annotation "mf jaunty" above it.
- B. Tbn.:** Features a melodic line with a red annotation "mf jaunty" above it.
- Tba.:** Features a melodic line with a red annotation "mf jaunty" above it.

Percussion:

- Dr.:** Features a melodic line with a red annotation "mf jaunty" above it.
- Pno.:** Features a melodic line with a red annotation "mf jaunty" above it.

Strings:

- Vln. 1.1 (solo):** Features a melodic line with a red annotation "mf jaunty" above it.
- Vln. 2.2 (solo):** Features a melodic line with a red annotation "mf jaunty" above it.
- Vla. (solo):** Features a melodic line with a red annotation "mf jaunty" above it.
- Vc. (solo):** Features a melodic line with a red annotation "mf jaunty" above it.
- Vln. 1.1:** Features a melodic line with a red annotation "mf jaunty" above it.
- Vln. 2.2:** Features a melodic line with a red annotation "mf jaunty" above it.
- Vla.:** Features a melodic line with a red annotation "mf jaunty" above it.
- Vc.:** Features a melodic line with a red annotation "mf jaunty" above it.
- Db.:** Features a melodic line with a red annotation "mf jaunty" above it.

Other Annotations:

- Red:** A red line of text indicating a specific section of the score.
- NOTE:** A note indicating that the piano material to b.188 has been adapted from the piece "...like tears in rain".
- TAPE:** A red line of text indicating a specific section of the score.

(accel.)

Fl.1

Picc.

Ob.1

Ob.2

Cl.1

Cl.2

Timp.

Dr.

Pno.

Vln.1 (solo)

Vln.2 (solo)

Vla. (solo)

Vc. (solo)

Vln.1

Vln.2

Vla.

Vc.

Db.

TAPE

p (butterfly)

mf jaunty

mp (Fauré - Papillon)

mp espressivo (accompanying within quartet*)

mp espressivo (accompanying within quartet*)

mf espressivo e cantabile (within quartet*)

mp espressivo (accompanying within quartet*)

p with great sadness

p cantabile, with great sadness

p with great sadness

p with bitterness

*NOTE: The solo quartet dynamics at this point should compete with any other sections

(accel.)

Fl.1

Picc.

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Tbn.1.2

B. Tbn.

Tba.

Timp.

Dr.

Pno.

Vln.1 (solo)

Vln.2 (solo)

Vla. (solo)

Vc. (solo)

Vln.1

Vln.2

Vla.

Vc.

Db.

TAPE

mf cheeky/Tchaiky

mf cheeky/Tchaiky

mp (Fauré - Papillon)

p a slow warning

p a slow warning

p a slow warning

mf

f

div.

div.

G1

(accel.) (♩=120)

Fl.1

Picc.

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Hn.1.2

Hn.3.4

Tbn.1.2

B. Tbn.

Tba.

Timp.

Dr.

Pno.

Vln.1 (solo)

Vln.2 (solo)

Vla. (solo)

Vc. (solo)

Vln.1

Vln.2

Vla.

Vc.

Db.

TAPE

pp
(accompanying string quartet)

mf

pp

mf

pp

mf

f

p

Red.

unis.

8^{va}

unis.

div.

div.

div.

(GREY MATERIAL:
Allows for
orchestra
reaction to
stopping)



CONDUCTOR:
(Running rehearsal)

- Give any relevant comments to the orchestra on what they just played
- You'd like to do from 'b.115' again
(and why)

#Do not 'act'...

#Audience must hear that you are
speaking

(**Players** behave exactly as if in
rehearsal

Fl. 1.1 *(mp)* (Fauré - Papillon)

Picc. *(mp)* (Fauré - Papillon)

Ob. 1 *mf* jaunty

Ob. 2 *mf* jaunty

Cl. 1.1 *mf* jaunty

Cl. 1.2 *mf* jaunty

Bsn. 1 *mf* cheeky/Tchaiky

Bsn. 2 *mf* cheeky/Tchaiky

Hn. 1.2 *pp* (accompanying string quartet) *mf* *pp*

Hn. 3.4 *pp* (accompanying string quartet) *mf* *pp*

Tbn. 1.2 *mf*

B. Tbn. *mf*

Tba. *p*

Timp. *mf* *f* *p* *f* *mp*

Dr. *p* very much 'underneath'

Pno. *f* icy but ethereal

Vln. 1 (solo) *mp* espressivo (accompanying within quartet)

Vln. 2 (solo) *mp* espressivo (accompanying within quartet)

Vla. (solo) *mf* espressivo e cantabile (within quartet)

Vc. (solo) *mp* espressivo (accompanying within quartet)

Vln. 1 *div.* *p* cantabile, with great sadness *unis.*

Vln. 2 *sul tasto* *p* with great sadness *div.* *unis.* *div.*

Vla. *div.* *p* with great sadness *div.*

Vc. *sul tasto* *p* with great sadness *div.*

Db. *sul tasto* *p* with bitterness

*NOTE: quartet dynamics should compete with other sections

TAPE *p* PLAY 'TAPE FILE 3'

I1

(accel.)

Fl.1.1

Picc.

Ob.1

Ob.2

Cl.2

Hn.1.2

Hn.3.4

Timp.

Dr.

Pno.

Vln.1 (solo)

Vln.2 (solo)

Vla. (solo)

Vc. (solo)

Vln.1

Vln.2

Vla.

Vc.

Db.

TAPE

pp

mf

pp

p

espressivo

(accompanying quartet)

f

mp

ff

ff

unis.

div.

cantabile

(accel.) accel.

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 2

Hn. 1.2

Tpt. 1

Tpt. 2

Tbn. 1.2

B. Tbn.

Timp.

Dr.

Pno.

Vln. 1 (solo)

Vln. 2 (solo)

Vla. (solo)

Vc. (solo)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

TAPE

(accel.)

Fl.1

Picc.

Ob.1

Ob.2

Cl.1

Hn.1.2

Tpt.1

Tpt.2

Tbn.1.2

B. Tbn.

Tba.

Timp.

Pno.

Vln.1 (solo)

Vln.2 (solo)

Vla. (solo)

Vc. (solo)

TAPE

TAPE

[illegible]

Fl. 1.1 *mf* Someone's seen you! *f* RUN! *mf* *p* *f* *pp*

Fl. 1.2 *p* *f* *pp*

Ob. 1 The pitch may be inflected instead of producing an exact quarter tone *mf* *f* *pp*

Ob. 2 The pitch may be inflected instead of producing an exact quarter tone *mf* *f* *pp*

Bsn. 1 *mf* *f* *pp*

Bsn. 2 *mf* *f* *pp*

Hn. 3.4 *mf* *f* *pp*

Tpt. 1 *mf* *f* *pp*

Tpt. 2 *mf* *f* *pp*

Sw. Wh. *pp*

Perc. Rustling... *pp*

Dr. *ff* *mf* *ff* *p* *f*

Pno. *f* *mp* *f*

Vln. 1 (solo) *f* *f* *mf* *staccato = short, clipped, hard*

Vln. 2 (solo) *f* *f* *mf* *staccato = short, clipped, hard*

Vla. (solo) *f* *f* *mf* *staccato = short, clipped, hard*

Vc. (solo) *f* *f* *mf* *staccato = short, clipped, hard*

Vln. 1 *ff* *mf* *pp* *staccato = short, clipped, hard*

Vln. 2 *ff* *mf* *pp* *staccato = short, clipped, hard*

Vla. *ff* *mf* *pp* *staccato = short, clipped, hard*

Vc. *ff* *mf* *pp* *staccato = short, clipped, hard*

Db. *ff* *mf* *pp* *staccato = short, clipped, hard*

TAPE

[illegible]

Fl.1.1

Fl.1.2

Ob.1

Ob.2

Hn.1.2

Hn.3.4

Timp.

T.-t.

Dr.

Pno.

Vln.1

Vln.2

Vla.

Vc.

Db.

TAPE



CONDUCTOR:

-Give any relevant comments to the orchestra on what they just played

-You'd like to do from 'the beginning' again (and why)

Fl. 1.1 *(tr)-trun trun*

Fl. 1.2 *(tr)-trun trun*

Ob. 1

Ob. 2

Cl. 1.1 *ff f fff*

Cl. 1.2

Bsn. 1

Bsn. 2

Hn. 1.2

Hn. 3.4 *hopeful, rousing spirit mf*

Dr. *p ff mp f pp mp p ff p*

Pno. *Red*

Vln. 1

Vln. 2

Vla.

Vc.

Db.

TAPE



CONDUCTOR:

- Stop the orchestra because something is not right (you explain what)
- You'd like to 'do it again'

Fl. 1.1 *f* playful *tr*

Fl. 1.2 *f* playful *tr*

Ob. 1 *f* chattering *5*

Ob. 2 *f* chattering *5*

Cl. 1.1 *f* obfuscating the texture *tr*

Cl. 1.2 *flz.* *f* obfuscating the texture

Bsn. 1 *ff* passionate

Bsn. 2 *ff* passionate

Hn. 1.2 *ff* *p*

Hn. 3.4 *ff* *p*

Dr. *p* *ff* *mp* *f* *pp* *mp* *pp*

Pno. *f* Like a cracked, distorted photo of something once grand and wonderful *Red*

Vln. 1 *f* stormy *3* *5*

Vln. 2 *f* with sustained energy *6* *3* *3* *6* *6* *6* *3* *3* *3*

Vla. *marcato* *ff* brutal, cruel, unhurried

Vc. *f*

Db. *marcato* *ff* brutal, cruel, unhurried

TAPE $\frac{3}{4}$ PLAY 'TAPE FILE 5' *mp*

Fl. 1.1

Fl. 1.2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Dr.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

TAPE

This page of a musical score contains staves for various instruments. The woodwind section includes two flutes (Fl. 1.1, Fl. 1.2), two oboes (Ob. 1, Ob. 2), two clarinets (Cl. 1, Cl. 2), and two bassoons (Bsn. 1, Bsn. 2). The brass section consists of two tubas (Bsn. 1, Bsn. 2). The percussion section includes a drum (Dr.) and a piano (Pno.). The string section includes two violins (Vln. 1, Vln. 2), a viola (Vla.), a cello (Vc.), and a double bass (Db.). The score is written in 2/4 time and features a variety of musical notations, including trills, triplets, and dynamic markings. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The piano part features complex chordal textures and trills. The double bass part has a steady, rhythmic accompaniment. The overall texture is dense and orchestral.

Fl. 1.1 *mp* *f* *3*

Fl. 1.2 Piccolo

Ob. 1 *mf* *faltering fanfare* *5:4* *3* *5*

Ob. 2 *fff*

Cl. 1.1 *ff* *f* *fff*

Cl. 1.2

Bsn. 1 *mf* *faltering fanfare* *5:4* *3* *5*

Bsn. 2

Hn. 1.2 *hopeful, rousing spirit* *mf* *fff*

Hn. 3.4 *hopeful, rousing spirit* *mf* *a 2* *fff*

Tpt. 1 *straight mute* *ff*

Tpt. 2 *straight mute* *ff*

Tbn. 1.2 *1. PLAY 2. MIME* *fff* *a mix of passion and grief*

B. Tbn. *fff* *a mix of passion and grief*

Tba. *fff* *a mix of passion and grief*

Dr. *ff* *p* *5:4* *fff* *fff* *Blastbeat* *3* *3*

Pno. *mf* *fff* *8^{va}*

Vln. 1 *fff* *a mix of passion and grief*

Vln. 2 *fff* *a mix of passion and grief*

Vla. *div.* *fff* *a mix of passion and grief* *unis.* *div.*

Vc. *fff* *a mix of passion and grief*

Db. *fff* *a mix of passion and grief*

TAPE

Fl. 1

Picc.

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Tpt. 1

Tpt. 2

Tbn. 1.2

B. Tbn.

Tba.

Perc.

Cow.

Glock.

Dr.

Pno.

Vln. 2 (solo)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

TAPE

Phrase mark (legato)

mf like a lullaby

ff

f

mp

sub.mp

slight overlap

open

f

1. PLAY
2. MIME

p *f*

Triangle *fff*

f

ff

f

stop cymbal

(china cymbal)

f *p* *mf* *ff*

Either strike all chords forthrightly or spread all chords cheesily (spread before beat so that top note coordinates with Glock.)

ff

mf *mp*

f prideful

mp

pizz. - stop notes immediately

f

pizz. - stop notes immediately

f

div. *ff* chaos is all around you

unis. *f*

legato *p* *f*

div. *fff* mysterious, foreboding legato *f*

Fl. 1

Ob. 1

Bsn. 1

Bsn. 2

Tpt. 1

Tpt. 2

Tbn. 1.2

Timp.

Cow.

Dr.

Pno.

Vln. 2 (solo)

Vln. 1

Vln. 2

Vla.

Vc.

Db.

TAPE

mp

marcato

p disjointed

straight mute

p disjointed

f

fp

mp *mf* *p* *mp* *mf* *pp* *ff*

arco legato

(unis.)

(*p*)

Fl.1

Ob.1

Cl.1

Cl.2

Tpt.1

Tpt.2

B. Tbn.

Tba.

Timp.

Perc.

Dr.

Vln.1 (solo)

Vln.2 (solo)

Vc. (solo)

Vln.1

Vln.2

Vla.

Vc.

Db.

TAPE

Fl. 1.1 $\text{♩} = 144$

Picc. *p*

Ob. 1 *p*

Cl. 1.1 *mf* a smiling, mutated mass of limbs and tentacles

Cl. 1.2 *mf* it looks human... on the outside

Tpt. 1 *p* open

Tpt. 2 *p* open

Tbn. 1.2 *mp*

B. Tbn. *mp*

Tba. *f* *mp*

Timp. *p* *ff*

Perc. *mf*

Dr. *mp*

Pno. *pp* *8va* *Re0*

Vln. 2 (solo)

Vc. (solo)

Vln. 1 *legno battuto (notes may ring)*

Vln. 2 (Notes may ring)

Vla. *legno battuto (notes may ring)* *mf*

Vc. *unis.* *mp* *mf* *div.*

Db. *pp* *mp* *mf*

TAPE

[illegible]

This page of a musical score is for a symphony, featuring a variety of instruments. The top section includes Flutes (Fl. 1.1), Piccolo (Picc.), Oboes (Ob. 1, Ob. 2), Clarinets (Cl. 1.1, Cl. 1.2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. 1.2, Hn. 3.4), Trumpets (Tpt. 1, Tpt. 2), Trombones (Tbn. 1.2, B. Tbn.), Tuba (Tba.), Timpani (Timp.), Drums (Dr.), and Piano (Pno.). The bottom section includes Violins (Vln. 1, Vln. 2), Viola (Vla.), Violoncello (Vc.), Double Bass (Db.), and a TAPE track.

The score is written in 4/4 time and features a variety of musical notations, including triplets, sixteenth notes, and dynamic markings such as *ff*, *mp*, and *fff*. There are also performance instructions like "ad lib." and "bite". The score is divided into four measures, with the first measure starting with a key signature of one flat (B-flat major or D-flat minor).

The instruments are arranged in a standard orchestral layout, with the woodwinds and brass in the upper staves, the percussion in the middle, and the strings in the lower staves. The TAPE track is at the bottom, indicating a recording of the performance.

Fl. 1.1 (flz.) mp

Picc. Flute

Ob. 1.1

Ob. 2.2

Cl. 1.1 p

Cl. 2.2

Bsn. 1.1

Bsn. 2.2

Hn. 1.1.2

Hn. 3.4

Tpt. 1.1

Tpt. 2.2

Tbn. 1.1.2

B. Tbn.

Tba.

Timp.

Dr. ff mp

Pno. pp

ad lib.

Vln. 1.1 (solo) p

Vln. 2.2 (solo) p

Vla. (solo) mp p

Vln. 1.1

Vln. 2.2

Vla.

Vc. f sub. mp

Db.

trying to continue, although it's futile

TAPE

Fl. 1.1 Super-dry staccato *pp*

Fl. 1.1 Super-dry staccato *pp*

Ob. 1 Super-dry staccato *pp*

Ob. 2 Super-dry staccato *pp*

Cl. 1.1 Slap tongue (very short) *mp*

Bsn. 1 *mf* a melancholic but confused duck

Bsn. 2 *mf* a melancholic but confused duck

Tbn. 1.2 *p* *f* *ff* 'Haaaaaaaaa- Ha Ha Ha!'

B. Tbn. *p* *f* *ff* 'Haaaaaaaaa- Ha Ha Ha!'

Tba. *ff* 'Ha Ha Ha Ha!'

Timp. *fff* *mp* *p* *ff*

Perc. Jingle/sleigh bells *ff* *p* *mf* *p* *mf* *3* *p* *mf* *3* *p* *f* *mf* *f* *p*

Dr. *f* stop after marked duration *ff*

Pno. *mp* as Debussy's Cathédrale... *ff*

Vla. (solo) (tr) *fff* with the energy of Amériques

Vln. 1 *fff* with the energy of Amériques

Vln. 2 *fff* with the energy of Amériques

Vla. *div.* *f* with renewed vigour *sim.* *fff* with the energy of Amériques

Vc. *fff* with the energy of Amériques

Db. *fff* with the energy of Amériques

TAPE *fff* savagely *f* disappointed

Ob.1

mf the duck... who no longer gives a fuck

Bsn.1

Bsn.2

Hn.1.2

Hn.3.4

Tpt.2

Tbn.1.2

like Jupiter,
bringing jollity!

mp *ff* *ffp* *fff*

Timp.

Perc.

Claves
Rustling, e.g. crisp packets

T.-t.

Dr.

Pno.

Vln.1

Vln.2

Vla.

Vc.

unis.
ff like Jupiter, bringing jollity! *(ff)p* *fff*

Db.

TAPE



CONDUCTOR:

-Comment to orchestra
on what just played

-You'd like to do
from 'b.92' again
(and why)

78

W1

Whirlwind (♩=126)

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1.2

Hn. 3.4

Tpt. 1

Tpt. 2

Tbn. 1.2

1. PLAY 2. MIME

B. Tbn.

Tba.

Timp.

Perc.

Cow.

T.-t.

Dr.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

TAPE

This musical score page, numbered 79, contains staves for the following instruments: Fl. 1, Picc., Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1.2, Hn. 3.4, Tpt. 1, Tpt. 2, Tbn. 1.2, B. Tbn., Tba., Perc., Cow., T.-t., Dr., Vln. 1, Vln. 2, Vla., Vc., and Db. The score is divided into three measures. The first measure is in 4/4 time, while the subsequent two measures are in 2/4 time. The woodwind section (Flutes, Piccolo, Oboes, Clarinets, Bassoons, Horns, Trumpets, and Trombones) features complex melodic lines with frequent triplets and slurs. The brass section (Trumpets, Trombones, and Tuba) provides harmonic support with sustained notes and triplets. The percussion section includes a snare drum (Perc.) and a cowbell (Cow.). The string section (Violins, Viola, Violoncello, and Double Bass) plays sustained notes and triplets. The score is marked with various dynamics, including *fff* (fortissimo) and *fff* (fortissimo), and includes a green line at the bottom labeled TAPE.

The image displays a page from a musical score, likely for a symphony, featuring various instruments and their parts. The score is written in 4/4 time and includes a variety of musical notations, including dynamics, articulation, and performance instructions.

Instruments and Parts:

- Fl. 1.1:** Flute 1, Part 1.1. The part begins with a series of sixteenth notes, followed by a triplet of eighth notes, and then a series of sixteenth notes. The dynamics range from *pp* (pianissimo) to *p* (piano).
- Picc.:** Piccolo. The part begins with a series of sixteenth notes, followed by a triplet of eighth notes, and then a series of sixteenth notes. The dynamics range from *pp* (pianissimo) to *p* (piano).
- Ob. 1.1:** Oboe 1, Part 1.1. The part begins with a series of sixteenth notes, followed by a triplet of eighth notes, and then a series of sixteenth notes. The dynamics range from *pp* (pianissimo) to *p* (piano).
- Ob. 2.1:** Oboe 2, Part 1.1. The part begins with a series of sixteenth notes, followed by a triplet of eighth notes, and then a series of sixteenth notes. The dynamics range from *pp* (pianissimo) to *p* (piano).
- Cl. 1.1:** Clarinet 1, Part 1.1. The part begins with a series of sixteenth notes, followed by a triplet of eighth notes, and then a series of sixteenth notes. The dynamics range from *pp* (pianissimo) to *p* (piano).
- Cl. 2.1:** Clarinet 2, Part 1.1. The part begins with a series of sixteenth notes, followed by a triplet of eighth notes, and then a series of sixteenth notes. The dynamics range from *pp* (pianissimo) to *p* (piano).
- Bsn. 1.1:** Bassoon 1, Part 1.1. The part begins with a series of sixteenth notes, followed by a triplet of eighth notes, and then a series of sixteenth notes. The dynamics range from *pp* (pianissimo) to *p* (piano).
- Bsn. 2.1:** Bassoon 2, Part 1.1. The part begins with a series of sixteenth notes, followed by a triplet of eighth notes, and then a series of sixteenth notes. The dynamics range from *pp* (pianissimo) to *p* (piano).
- Hn. 1.2:** Horn 1, Part 1.2. The part begins with a series of sixteenth notes, followed by a triplet of eighth notes, and then a series of sixteenth notes. The dynamics range from *pp* (pianissimo) to *p* (piano).
- Hn. 3.4:** Horn 3, Part 3.4. The part begins with a series of sixteenth notes, followed by a triplet of eighth notes, and then a series of sixteenth notes. The dynamics range from *pp* (pianissimo) to *p* (piano).
- Tpt. 1.1:** Trumpet 1, Part 1.1. The part begins with a series of sixteenth notes, followed by a triplet of eighth notes, and then a series of sixteenth notes. The dynamics range from *pp* (pianissimo) to *p* (piano).
- Tpt. 2.1:** Trumpet 2, Part 1.1. The part begins with a series of sixteenth notes, followed by a triplet of eighth notes, and then a series of sixteenth notes. The dynamics range from *pp* (pianissimo) to *p* (piano).
- Tbn. 1.2:** Trombone 1, Part 1.2. The part begins with a series of sixteenth notes, followed by a triplet of eighth notes, and then a series of sixteenth notes. The dynamics range from *pp* (pianissimo) to *p* (piano).
- B. Tbn.:** Baritone Trombone. The part begins with a series of sixteenth notes, followed by a triplet of eighth notes, and then a series of sixteenth notes. The dynamics range from *pp* (pianissimo) to *p* (piano).
- Tba.:** Tuba. The part begins with a series of sixteenth notes, followed by a triplet of eighth notes, and then a series of sixteenth notes. The dynamics range from *pp* (pianissimo) to *p* (piano).
- Dr.:** Drums. The part begins with a series of sixteenth notes, followed by a triplet of eighth notes, and then a series of sixteenth notes. The dynamics range from *pp* (pianissimo) to *p* (piano).
- Pno.:** Piano. The part begins with a series of sixteenth notes, followed by a triplet of eighth notes, and then a series of sixteenth notes. The dynamics range from *pp* (pianissimo) to *p* (piano).
- Vln. 1.1 (solo):** Violin 1, Part 1.1 (solo). The part begins with a series of sixteenth notes, followed by a triplet of eighth notes, and then a series of sixteenth notes. The dynamics range from *pp* (pianissimo) to *p* (piano).
- Vln. 2.1 (solo):** Violin 2, Part 1.1 (solo). The part begins with a series of sixteenth notes, followed by a triplet of eighth notes, and then a series of sixteenth notes. The dynamics range from *pp* (pianissimo) to *p* (piano).
- Vla. (solo):** Viola (solo). The part begins with a series of sixteenth notes, followed by a triplet of eighth notes, and then a series of sixteenth notes. The dynamics range from *pp* (pianissimo) to *p* (piano).
- Vc. (solo):** Cello (solo). The part begins with a series of sixteenth notes, followed by a triplet of eighth notes, and then a series of sixteenth notes. The dynamics range from *pp* (pianissimo) to *p* (piano).
- Vln. 1.2:** Violin 1, Part 1.2. The part begins with a series of sixteenth notes, followed by a triplet of eighth notes, and then a series of sixteenth notes. The dynamics range from *pp* (pianissimo) to *p* (piano).
- Vln. 2.2:** Violin 2, Part 1.2. The part begins with a series of sixteenth notes, followed by a triplet of eighth notes, and then a series of sixteenth notes. The dynamics range from *pp* (pianissimo) to *p* (piano).
- Vla.:** Viola. The part begins with a series of sixteenth notes, followed by a triplet of eighth notes, and then a series of sixteenth notes. The dynamics range from *pp* (pianissimo) to *p* (piano).
- Vc.:** Cello. The part begins with a series of sixteenth notes, followed by a triplet of eighth notes, and then a series of sixteenth notes. The dynamics range from *pp* (pianissimo) to *p* (piano).
- Db.:** Double Bass. The part begins with a series of sixteenth notes, followed by a triplet of eighth notes, and then a series of sixteenth notes. The dynamics range from *pp* (pianissimo) to *p* (piano).

Performance Instructions:

- Appoggiaturas:** played before beat but not as rapidly as acciaccaturas.
- NOTE:** the piano material to b.188 has been adapted from my piece ...like tears in rain.
- acc.:** acceleration.
- pp:** pianissimo.
- p:** piano.
- mf:** mezzo-forte.
- f:** forte.
- pppp:** pianississimo.
- sul tasto:** on the key.
- p with great sadness:** piano with great sadness.

(accel.)

Fl.1

Picc.

Ob.1

Ob.2

Cl.1

Cl.2

Timp.

Dr.

Pno.

Vln.1 (solo)

Vln.2 (solo)

Vla. (solo)

Vc. (solo)

Vln.1

Vln.2

Vla.

Vc.

Db.

TAPE

mp
(Fauré - Papillon)

p (butterfly)

mf jaunty

mf jaunty

mf jaunty

p

mp espressivo (accompanying within quartet*)

mp espressivo (accompanying within quartet*)

mf espressivo e cantabile (within quartet*)

mp espressivo (accompanying within quartet*)

p with great sadness

p cantabile, with great sadness

p with great sadness

p with bitterness

*NOTE: The solo quartet dynamics at this point should compete with any other sections

The image displays a comprehensive musical score for a symphony, organized into two systems of staves. The instruments listed on the left include Fl. 1, Picc., Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Tbn. 1 & 2, B. Tbn., Tba., Timp., Dr., Pno., Vln. 1 (solo), Vln. 2 (solo), Vla. (solo), Vc. (solo), Vln. 1, Vln. 2, Vla., Vc., Db., and TAPE.

The score is written in a key signature of one sharp (F#) and a 2/4 time signature. It features a variety of musical notations, including triplets, slurs, and dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *f* (forte). The Piccolo part includes a reference to "(Fauré - Papillon)". The Bassoon 1 part is marked *mf* cheeky/Tchaiky. The Trombone 1 & 2 part has a *p* marking and a "a slow warning" instruction. The Tuba part has a *p* marking and a "a slow warning" instruction. The Timpani part has a *mf* marking and a *f* marking. The Piano part has a *f* marking. The Violin 1 (solo) part has a *f* marking. The Violin 2 (solo) part has a *f* marking. The Viola (solo) part has a *f* marking. The Violoncello (solo) part has a *f* marking. The Violin 1 part has a *f* marking. The Violin 2 part has a *f* marking. The Viola part has a *f* marking. The Violoncello part has a *f* marking. The Double Bass part has a *f* marking. The TAPE section is marked with a green line.

(accel.)

Fl.1.1

Picc.

Ob.1

Ob.2

Cl.1.1

Cl.1.2

Bsn.1

Bsn.2

Hn.1.2

Hn.3.4

Tbn.1.2

B. Tbn.

Tba.

Timp.

Dr.

Pno.

Vln.1 (solo)

Vln.2 (solo)

Vla. (solo)

Vc. (solo)

Vln.1

Vln.2

Vla.

Vc.

Db.

TAPE

A2

(accel.)

Fl.1.1

Picc.

Ob.1

Ob.2

Cl.2

Hn.1.2

Hn.3.4

Timp.

Dr.

Pno.

Vln.1 (solo)

Vln.2 (solo)

Vla. (solo)

Vc. (solo)

Vln.1

Vln.2

Vla.

Vc.

Db.

TAPE

pp

mf

pp

p *espressivo* (accompanying quartet)

f *mp* *ff*

ff

unis.

div.

unis.

cantabile

(accel.)

B2

$\text{♩} = 138$
accel.

85

Fl.1

Picc.

Ob.1

Ob.2

Cl.2

Hn.1.2

Tpt.1

Tpt.2

Tbn.1.2

B. Tbn.

Timp.

Dr.

Pno.

Vln.1 (solo)

Vln.2 (solo)

Vla. (solo)

Vc. (solo)

Vln.1

Vln.2

Vla.

Vc.

Db.

TAPE

(accel.)

Fl.1

Picc.

Ob.1

Ob.2

Cl.1

Hn.1.2

Tpt.1

Tpt.2

Tbn.1.2

B. Tbn.

Tba.

Timp.

Pno.

Vln.1 (solo)

Vln.2 (solo)

Vla. (solo)

Vc. (solo)

TAPE

(accel.)

$\text{♩} = 180$

Fl.1

Picc.

Ob.1

Ob.2

Cl.1

Cl.2

Bsn.1

Bsn.2

Tpt.1

Tpt.2

Tbn.1.2

B. Tbn.

Tba.

Timp.

Dr.

Pno.

Vln.1 (solo)

Vln.2 (solo)

Vla. (solo)

Vc. (solo)

Vln.1

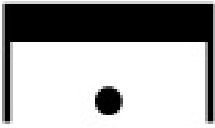
Vln.2

Vla.

Vc.

Db.

TAPE

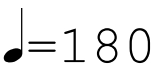


CONDUCTOR:

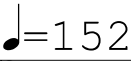
-Comment to orchestra
on what just played

-You'd like to do
from 'b.140' again
(and why)

D2




Maestoso agitato



Fl.1.1



Picc.



Ob.1



Ob.2



Cl.1.1



Cl.1.2



Bsn.1



Bsn.2



Hn.1.2



Hn.3.4



Tpt.1



Tpt.2



Tbn.1.2



B. Tbn.



Tba.



Timp.



Dr.



Pno.



Vln.1 (solo)



Vln.2 (solo)



Vla. (solo)

Vc. (solo)

Vln.1

Vln.2

Vla.

Vc.

Db.

TAPE



CONDUCTOR:

-You've stopped
because something
wasn't right (you
decide what)

-'Start again'

Fl. 1.1 *mf* *f*

Picc. *mf* *f*

Ob. 1 *mf* *p* *f*

Ob. 2 *mf* *p* *f*

Cl. 1.1 *mf* *p* *f*

Cl. 1.2 *mp* *mf*

Bsn. 1 *mp* *mf*

Bsn. 2 *mp* *mf* *f in desperation*

Hn. 1.2 *f* *demanding* *mf*

Hn. 3.4 *f* *demanding*

Tpt. 1 *f* *demanding*

Tpt. 2 *f* *demanding*

Tbn. 1.2 *f* *demanding*

B. Tbn. *f* *demanding*

Tba. *f* *demanding*

Timp. *p* *mp* *ff* *mp* *f*

Dr. *ff*

Pno. *ff* *mf*

Vln. 1 (solo) *mp* *espressivo* (accompanying within quartet) *your dream is in tatters* *mp*

Vln. 2 (solo) *mp* *espressivo* (accompanying within quartet) *your dream is in tatters* *mp*

Vla. (solo) *mf* *espressivo e cantabile* (within quartet) *your dream is in tatters* *mp*

Vc. (solo) *mp* *espressivo* (accompanying within quartet) *your dream is in tatters* *mp*

Vln. 1 *pp* *foreseeing* *mp*

Vln. 2 *pp* *foreseeing* *mp*

Vla. *pp* *foreseeing* *mp*

Vc. *pp* *foreseeing* *mp*

Db. *pp* *foreseeing* *mp*

TAPE *f* *PLAY 'TAPE FILE 8'*

The musical score is presented in a standard orchestral format, with staves for each instrument. The woodwind section includes Flute 1, Piccolo, Oboe 1, Oboe 2, Bassoon 1, and Bassoon 2. The brass section includes Horn 1 & 2, Horn 3 & 4, Trumpet 1, Trumpet 2, Trombone 1 & 2, Baritone Trombone, and Tuba. The string section includes Violin 1 (solo), Violin 2 (solo), Viola (solo), Violoncello (solo), Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The percussion section includes Cowbell, Drums, and Piano. A TAPE track is also present at the bottom of the score.

The score is divided into two systems. The first system covers measures 1-16, and the second system covers measures 17-32. The music features a variety of dynamics, including *p* (piano), *mp* (mezzo-piano), *f* (forte), and *ff* (fortissimo). Performance instructions are provided for several instruments, such as "neurotic; trying not to get caught" for the Flute 1, "anguish!" for the Violin 1 and Violoncello, and "straight mute" for the Trumpet 1. The score also includes various musical notations, such as notes, rests, and slurs, to indicate the intended performance.

Fl. 1.1 *mf* Someone's seen you! *f* 6 *mf* 6 *p* *f* *pp*

Fl. 1.2 *p* *f* *pp*

Ob. 1 *mf* *f* *pp*

Ob. 2 *mf* *f* *pp*

Bsn. 1 *f* *pp*

Bsn. 2 *f* *pp*

Hn. 3.4 *f* *pp*

Tpt. 1 *fpp*

Tpt. 2 *pp*

Sw. Wh. *pp*

Perc. Rustling... *pp*

Dr. *ff* *mf* *ff* *p* *f*

Pno. *f* *mp* *f*

Vln. 1 (solo) *f* A painful memory surfaces *f* It won't leave you alone *f* *staccato = short, clipped, hard* *mf*

Vln. 2 (solo) *f* A painful memory surfaces *f* It won't leave you alone *f* *staccato = short, clipped, hard* *mf*

Vla. (solo) *f* A painful memory surfaces *f* It won't leave you alone *f* *staccato = short, clipped, hard* *mf*

Vc. (solo) *f* A painful memory surfaces *f* It won't leave you alone *f* *staccato = short, clipped, hard* *mf*

Vln. 1 *ff* *poco sul pont.* *mf* *molto sul pont., senza vib.* *pp* *staccato = short, clipped, hard* *mf*

Vln. 2 *ff* *poco sul pont.* *mf* *molto sul pont., senza vib.* *pp* *staccato = short, clipped, hard* *mf*

Vla. *ff* *poco sul pont.* *mf* *molto sul pont., senza vib.* *pp* *staccato = short, clipped, hard* *mf*


Vc. *div. unis. poco sul pont.* *mf* *molto sul pont., senza vib. div.* *pp* *staccato = short, clipped, hard* *mf*

Db. *ff* *poco sul pont.* *mf* *molto sul pont., senza vib.* *pp* *staccato = short, clipped, hard* *mf*

TAPE

Individual tempi (ca. ♩=152)

50"



TUTTI:
FREEZE

Non-playing:
continue to **FREEZE**

Non-playing:
continue to **FREEZE**

